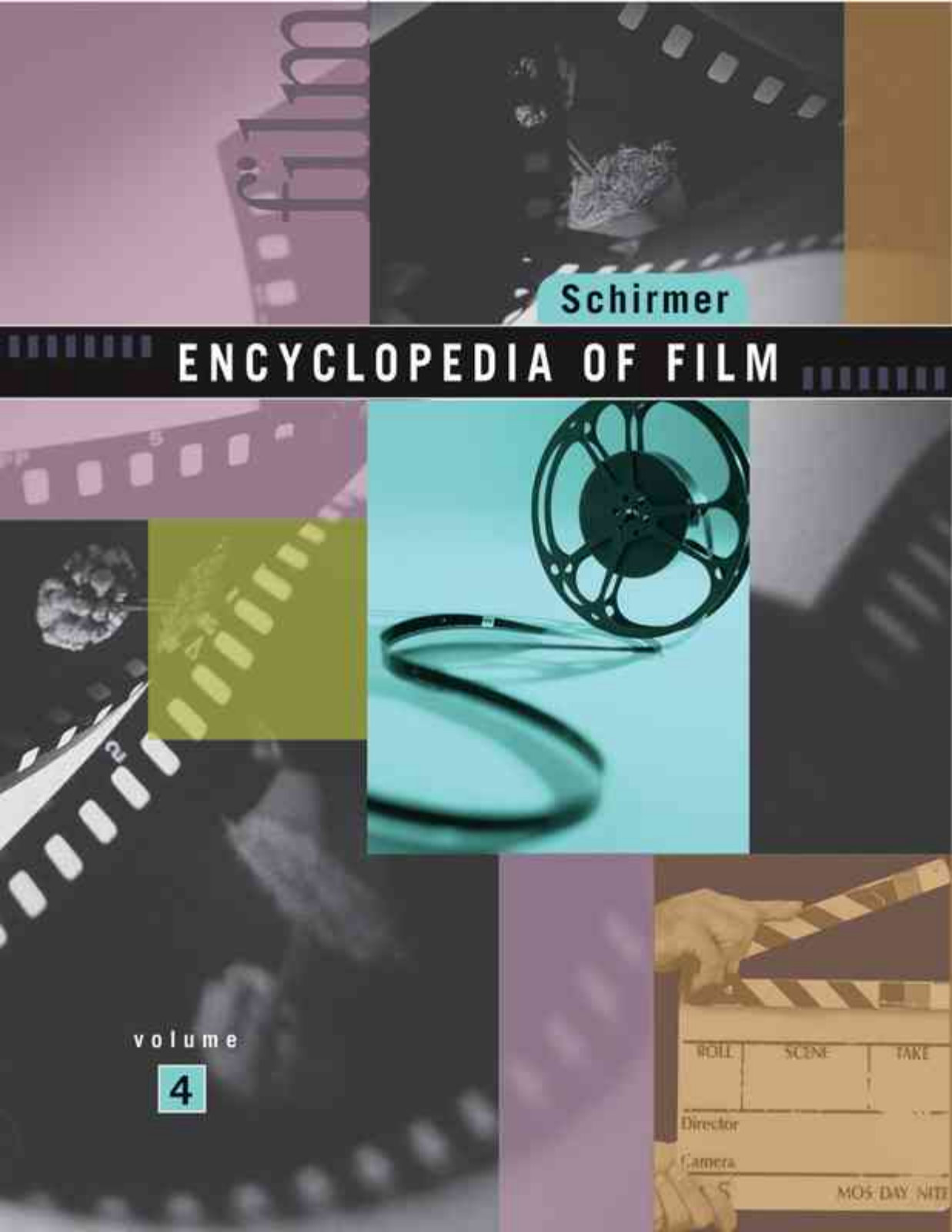
VISIT…


film
Schirmer
ENCYCLOPEDIA OF FILM
volume
4
ROLL
SCENE
TAKE
Director
Camera

Schirmer Encyclopedia of Film

Schirmer Encyclopedia of Film

VOLUME 1

ACADEMY AWARDS®–CRIME FILMS

Barry Keith Grant
EDITOR IN CHIEF

SCHIRMER REFERENCE
An imprint of Thomson Gale, a part of The Thomson Corporation

THOMSON
GALE

Detroit • New York • San Francisco • New Haven, Conn. • Waterville, Maine • London

Schirmer Encyclopedia of Film

Barry Keith Grant

Project Editor
Michael J. Tyrkus

Editorial
Tom Burns, Jim Craddock, Elizabeth Cranston, Kristen A. Dorsch, Dana Ferguson, Allison Marion, Kathleen D. Meek, Kathleen Lopez Nolan, Kevin Nothnagel, Marie Toft, Yolanda Williams

Editorial Support Services
Luann Brennan, Paul Lewon

Research
Sue Rudolph

Rights and Acquisitions
Ron Montgomery, Jessica Stitt

Imaging and Multimedia
Dean Dauphinais, Mary Grimes, Lezlie Light, Michael Logusz, Christine O'Bryan

Product Design
Jennifer Wahi-Bradley

Manufacturing
Wendy Blurton, Evi Seoud

©2007 Schirmer Reference, an imprint of Thomson Gale, a part of The Thomson Corporation.

Thomson and Star Logo are trademarks and Gale is a registered trademark used herein under license.

For more information contact
Thomson Gale
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Or you can visit our Internet site at http://www.gale.com

ALL RIGHTS RESERVED
No part of this work covered by the copyright hereon may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, Web distribution, or information storage retrieval systems—without the written permission of the publisher.

For permission to use material from this product, submit your request via Web at http://www.gale-edit.com/permissions, or you may download our Permissions Request form and submit your request by fax or mail to:

Permissions Department
Thomson Gale
27500 Drake Rd.
Farmington Hills, MI 48331-3535
Permissions Hotline:
248-699-8006 or 800-877-4253, ext. 8006
Fax: 248-699-8074 or 800-762-4058

Cover photographs reproduced by permission of Everett Collection.

Since this page cannot legibly accommodate all copyright notices, the acknowledgements constitute an extension of the copyright notice.

While every effort has been made to ensure the reliability of the information presented in this publication, Thomson Gale does not guarantee the accuracy of the data contained herein. Thomson Gale accepts no payment for listing; and inclusion in the publication of any organization, agency, institution, publication, service, or individual does not imply endorsement of the editors or publisher. Errors brought to the attention of the publisher and verified to the satisfaction of the publisher will be corrected in future editions.

LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Grant, Barry Keith, 1947-
Schirmer encyclopedia of film / Barry Keith Grant.
p. cm.
Includes bibliographical references and index.
ISBN-13: 978-0-02-865791-2 (set hardcover : alk. paper)
ISBN-10: 0-02-865791-8
ISBN-13: 978-0-02-865792-9 (vol. 1 : alk. paper)
ISBN-10: 0-02-865792-6
[etc.]
1. Motion pictures–Encyclopedias. I. Title.

PN1993.45.G65 2007
791.4303–dc22 2006013419

ISBN-13:	ISBN-10:
978-0-02-865791-2 (set)	0-02-865791-8 (set)
978-0-02-865792-9 (vol. 1)	0-02-865792-6 (vol. 1)
978-0-02-865793-6 (vol. 2)	0-02-865793-4 (vol. 2)
978-0-02-865794-3 (vol. 3)	0-02-865794-2 (vol. 3)
978-0-02-865795-0 (vol. 4)	0-02-865795-0 (vol. 4)

British Library Cataloguing-in-Publication Data A catalogue record for this book is available from the British Library.

This title is also available as an e-book
ISBN-13: 978-0-02-866100-1 (set), ISBN-10: 0-02-866100-1 (set)
Contact your Thomson Gale sales representative for ordering information.

Printed in China
10 9 8 7 6 5 4 3 2 1

Editorial Board

EDITOR IN CHIEF

Barry Keith Grant

Professor of Film Studies and Popular Culture at Brock University, St. Catharines, Ontario, Canada

Author, editor, or co-author of more than a dozen books on film, including *Documenting the Documentary: Close Readings of Documentary Film and Video*, *The Film Studies Dictionary*, *Film Genre Reader III*, and *Film Genre: From Iconography to Ideology*. He also edits the Contemporary Approaches to Film and Television series for Wayne State University Press and the New Approaches to Film Genre series for Blackwell Publishers.

ADVISORY EDITORS

David Desser

Professor of Cinema Studies, Comparative Literature, East Asian Languages and Cultures, and Jewish Studies at the University of Illinois, Urbana–Champaign

Author of *The Samurai Films of Akira Kurosawa, Eros plus Massacre: An Introduction to the Japanese New Wave Cinema*; co-author of *American Jewish Filmmakers*; editor of *Ozu's "Tokyo Story"*; and the co-editor of a number of other books on Asian cinema.

Jim Hillier

Former Senior Lecturer in Film Studies at the University of Reading (UK) in the Department of Film, Theatre & Television

Publications include: as editor, *Cahiers du Cinéma Vol. 1: the 1950s* and *Vol. 2: the 1960s*, and *American Independent Cinema*; and, as author, *The New Hollywood*.

Janet Staiger

William P. Hobby Centennial Professor in Communication at the University of Texas at Austin

Author of *Media Reception Studies, Blockbuster TV: Must-See Sitcoms in the Network Era*, *Perverse Spectators: The Practices of Film Reception*, and co-editor of *Authorship and Film*.

Contents

VOLUME 1

Preface IX
List of Articles XI

ACADEMY AWARDS®–CRIME FILMS 1
Index 411

VOLUME 2

List of Articles IX

CRITICISM–IDEOLOGY 1
Index 413

VOLUME 3

List of Articles IX

INDEPENDENT FILM–ROAD MOVIES 1
Index 423

VOLUME 4

List of Articles IX

ROMANTIC COMEDY–YUGOSLAVIA 1
Glossary 409
Notes on Advisors and Contributors 419
Index 433

Preface

The *Schirmer Encyclopedia of Film* is intended as a standard reference work in the field of film studies. Designed to meet the needs of general readers, university students, high school students and teachers, it offers a comprehensive and accessible overview of film history and theory with an American emphasis.

SCOPE OF THE WORK

Readers will find in the *Schirmer Encyclopedia of Film* the major facts about film history, clear explanations of the main theoretical concepts and lines of scholarly interpretation, and guidance through important debates. Approaching cinema as art, entertainment, and industry, the *Encyclopedia* features entries on all important genres, studios, and national cinemas, as well as entries on relevant technological and industrial topics, cultural issues, and critical approaches to film.

To be sure, there are numerous other reference works and film encyclopedias available, on the shelves of both retail bookstores and library reference sections. However, the *Schirmer Encyclopedia of Film* is distinctive in format and coverage. The *Encyclopedia*'s 200 entries are substantial in length—from approximately 1,500 to 9,000 words. Even as these essays distill influential scholarship in different areas of film studies, they also offer fresh arguments and perspectives.

Accompanying the main entries are more than 230 sidebars profiling important figures in film history. More than career summaries, each profile places the subject's achievements within the context of the particular entry it accompanies, offering a historical or theoretical perspective on the person profiled.

GUIDE TO THE WORK

Within the main entries, the first mention of a film title is the film's original language title followed parenthetically by the American release title, the name of the director (if it is not mentioned in the text), and the year of the film's release. A title that has no English release title is translated parenthetically but not italicized. In subsequent mentions of non-English language titles within the same entry, the most well-known title is used. Also upon first mention, the names of historically important figures are followed parenthetically by the dates of birth and death.

Each of the entries is followed by a Further Reading section. These bibliographies include both any works referenced in the body of the entry and other major works on the

subject in English. In a few instances books or articles published in languages other than English are mentioned where appropriate. For the most part, references to Internet sources are not included, because of their more fleeting nature, except where appropriate.

The sidebars—highlighting important individual accomplishments—are color-coded to indicate broadly the type of achievement discussed. Sidebars for actors and performers are shaded in green, directors in blue, and those involved in other aspects of film production in yellow. People whose influence has been more culturally pervasive and not restricted primarily to cinema, are shaded in tan.

Each of the sidebars is followed by headings for Recommended Viewing and Further Reading. The viewing sections are not complete filmographies but suggest the best, most representative, or most useful works concerning the person profiled. Similarly, the reading lists are not meant as definitive lists but are intended to steer the reader by citing the principal sources of information regarding the subject.

The *Encyclopedia* also features an Index and a Glossary. The comprehensive index, including all topics, concepts, names, and terms discussed in the work, will enable readers to locate information throughout the *Encyclopedia* in a more thorough manner than cross-references provided at the end of entries. Readers should use the Glossary to track subjects not treated in separate articles but discussed within the context of multiple articles. The Glossary provides concise definitions of terms used in the entries as well as other basic film studies terms that informed readers should know.

ACKNOWLEDGMENTS

The Editor-in-Chief wishes to thank all of the contributors for their expertise and professionalism. The Editorial Advisory Board, consisting of Professors David Desser, Jim Hillier, and Janet Staiger, provided invaluable editorial guidance. Nevertheless, the realization of this *Encyclopedia* would not have been possible without the expertise and tireless efforts of Mike Tyrkus, Senior Content Project Editor at Thomson Gale and Project Coordinator for the *Schirmer Encyclopedia of Film*, who, among other duties, coordinated the submission and copyediting of the work of the 150 contributing scholars from nearly twenty countries whose writings comprise these pages.

Barry Keith Grant

List of Articles

VOLUME 1

ACADEMY AWARDS®
Diane Carson

ACTING
Cynthia Baron

ACTION AND ADVENTURE FILMS
Yvonne Tasker

ADAPTATION
Graham Petrie

AFRICA SOUTH OF THE SAHARA
Sheila Petty

AFRICAN AMERICAN CINEMA
Frances K. Gateward

AGENTS AND AGENCIES
Tino Balio

ANIMAL ACTORS
Murray Pomerance

ANIMATION
Paul Wells

ARAB CINEMA
Malek Khouri

ARCHIVES
Jan-Christopher Horak

ARGENTINA
David William Foster

ART CINEMA
Tom Ryall

ASIAN AMERICAN CINEMA
Peter X Feng

AUSTRALIA
Geoff Mayer

AUTEUR THEORY AND AUTHORSHIP
Jim Hillier

B MOVIES
Eric Schaefer

BIOGRAPHY
Marcia Landy

BRAZIL
Ana Del Sarto and Abril Trigo

CAMERA
Kristen Anderson Wagner

CAMERA MOVEMENT
Lisa Dombrowski

CAMP
Harry M. Benshoff

CANADA
Barry Keith Grant

CANON AND CANONICITY
Lisa Dombrowski

CARTOONS
Paul Wells

CASTING
Dennis Bingham

CENSORSHIP
Ian Conrich

CHARACTER ACTORS
Dennis Bingham

CHILD ACTORS
Timothy Shary

CHILDREN'S FILMS
Timothy Shary

CHILE
Catherine L. Benamou and Andreea Marinescu

CHINA
John A. Lent and Xu Ying

CHOREOGRAPHY
Barbara Cohen-Stratyner

CINEMATOGRAPHY
Murray Pomerance

CINEPHILIA
Catherine Russell

CLASS
Sean Griffin

COLD WAR
Kim Newman

COLLABORATION
John C. Tibbetts and Jim Welsh

COLONIALISM AND POSTCOLONIALISM
Corinn Columpar

COLOR
Murray Pomerance

COLUMBIA
Thomas Schatz

COMEDY
Wes D. Gehring

COMICS AND COMIC BOOKS
Bart Beaty

CO-PRODUCTIONS
Mark Betz

COSTUME
Drake Stutesman

CREDITS
Murray Pomerance

CREW
Deborah Allison and Joseph Lampel

CRIME FILMS
Thomas Leitch

VOLUME 2

CRITICISM
Robin Wood

CUBA
Ruth Goldberg

CULT FILMS
Mikita Brottman

CZECHOSLOVAKIA
Peter Hames

DANCE
Barbara Cohen-Stratyner

DENMARK
Peter Schepelern

DIALOGUE
Sarah Kozloff

DIASPORIC CINEMA
Michael T. Martin and Marilyn Yaquinto

DIRECTION
Aaron E. N. Taylor

DISASTER FILMS
Maurice Yacowar

DISTRIBUTION
Tino Balio

DOCUMENTARY
Barry Keith Grant

DUBBING AND SUBTITLING
Mark Betz

EARLY CINEMA
Charlie Keil

EDITING
Stephen Prince

EGYPT
Samirah Alkassim

EPIC FILMS
Steve Neale

EXHIBITION
Gregory A. Waller

EXPERIMENTAL FILM
Craig Fischer

EXPLOITATION FILMS
Eric Schaefer

EXPRESSIONISM
Jan-Christopher Horak

FANS AND FANDOM
Matt Hills

FANTASY FILMS
Katherine A. Fowkes

FASHION
Stella Bruzzi

FEMINISM
E. Ann Kaplan

FESTIVALS
David Sterritt

FILM HISTORY
Gregory A. Waller

FILM NOIR
William Luhr

FILM STOCK
Erin Foster

FILM STUDIES
Bill Nichols

FINE ART
Angela Dalle Vacche

FINLAND
Tytti Soila

FRANCE
Hilary Ann Radner

GANGSTER FILMS
Thomas Leitch

GAY, LESBIAN, AND QUEER CINEMA
Harry M. Benshoff

GENDER
Alison Butler

GENRE
Barry Keith Grant

GERMANY
Stan Jones

GREAT BRITAIN
Scott Henderson

GREAT DEPRESSION
Charles J. Maland

GREECE
Dan Georgakas

GUILDS AND UNIONS
Janet Wasko

HERITAGE FILMS
Anne Morey

HISTORICAL FILMS
Robert Burgoyne

HOLOCAUST
Maureen Turim

HONG KONG
Jenny Kwok Wah Lau

HORROR FILMS
Barry Keith Grant

HUNGARY
Graham Petrie

IDEOLOGY
Douglas Kellner

VOLUME 3

INDEPENDENT FILM
Jon Lewis

INDIA
Corey K. Creekmur and Jyotika Virdi

INTERNET
James Castonguay

IRAN
Mita Lad

IRELAND
Martin McLoone

ISRAEL
Nitzan Ben-Shaul

ITALY
Peter Bondanella

JAPAN
David Desser

JOURNALS AND MAGAZINES
Ian Conrich

KOREA
Kyung Hyun Kim

LATINOS AND CINEMA
Mary Beltrán

LIGHTING
Deborah Allison

MAINLAND SOUTHEAST ASIA
Adam Knee

MAKEUP
Drake Stutesman

MARTIAL ARTS FILMS
David Desser

MARXISM
Christopher Sharrett

MELODRAMA
John Mercer

MERCHANDISING
Janet Wasko

MEXICO
Joanne Hershfield

MGM (METRO-GOLDWYN-MAYER)
Thomas Schatz

MISE-EN-SCÈNE
Robert Kolker

MUSIC
Kathryn Kalinak

MUSICALS
Barry Keith Grant

NARRATIVE
Richard Neupert

NATIONAL CINEMA
Christopher E. Gittings

NATIVE AMERICANS AND CINEMA
Beverly R. Singer

NATURE FILMS
Cynthia Chris

NEOREALISM
Peter Bondanella

NETHERLANDS
Ivo Blom and Paul van Yperen

NEW WAVE
Jim Hillier

NEW ZEALAND
Ian Conrich

PARAMOUNT
Thomas Schatz

PARODY
Victoria Sturtevant

PHILIPPINES
John A. Lent

POLAND
Janina Falkowska and Graham Petrie

POPULISM
Leland Poague

PORNOGRAPHY
Nina K. Martin

POSTMODERNISM
Mattias Frey

PRE-CINEMA
Kristen Whissel

PRIZES AND AWARDS
Janet Wasko

PRODUCER
Matthew H. Bernstein

PRODUCTION DESIGN
Charles Tashiro

PRODUCTION PROCESS
Deborah Allison and Joseph Lampel

PROPAGANDA
Frank P. Tomasulo

PSYCHOANALYSIS
Todd McGowan

PUBLICITY AND PROMOTION
Moya Luckett

QUEER THEORY
Michael DeAngelis

RACE AND ETHNICITY
Joanna Hearne

RADIO
Michele Hilmes

REALISM
Phil Watts

RECEPTION THEORY
Kristen Anderson Wagner

RELIGION
Paul Coates

RKO RADIO PICTURES
Thomas Schatz

ROAD MOVIES
David Laderman

VOLUME 4

ROMANTIC COMEDY
David R. Shumway

RUSSIA AND SOVIET UNION
Vance Kepley, Jr.

SCIENCE FICTION
Heather Hendershot

SCREENWRITING
Andrew Horton

SCREWBALL COMEDY
Wes D. Gehring

SEMIOTICS
John Mercer

SEQUELS, SERIES, AND REMAKES
Steve Neale

SEXUALITY
Sean Griffin

SHOTS
Stephen Prince

SILENT CINEMA
Charlie Keil

SLAPSTICK COMEDY
Tamar Jeffers McDonald

SOUND
Stephen Handzo and Elisabeth Weis

SPAIN
Marvin D'Lugo

SPECIAL EFFECTS
Sean Cubitt

SPECTATORSHIP AND AUDIENCES
Michele Schreiber

SPORTS FILMS
Aaron Baker

SPY FILMS
Thomas Leitch

STAR SYSTEM
Paul McDonald

STARS
Paul McDonald

STRUCTURALISM AND POSTSTRUCTURALISM
Mattias Frey

STUDIO SYSTEM
Thomas Schatz

SUPPORTING ACTORS
Kristen Anderson Wagner

SURREALISM
Erin Foster

SWEDEN
Rochelle Wright

TECHNOLOGY
Drew Todd

TEEN FILMS
Timothy Shary

TELEVISION
Christopher Anderson

THEATER
John C. Tibbetts

THEATERS
Gregory A. Waller

THIRD CINEMA
Catherine L. Benamou

THRILLERS
Martin Rubin

TURKEY
Dilek Kaya Mutlu

TWENTIETH CENTURY FOX
Thomas Schatz

UFA (UNIVERSUM FILM AKTIENGESELLSCHAFT)
Jan-Christopher Horak

UNITED ARTISTS
Tino Balio

UNIVERSAL
Thomas Schatz

VIDEO
Catherine Russell

VIDEO GAMES
Geoff King and Tanya Krzywinska

VIETNAM WAR
Amanda Howell

VIOLENCE
Christopher Sharrett

WALT DISNEY COMPANY
Janet Wasko

WAR FILMS
Jeanine Basinger

WARNER BROS.
Thomas Schatz

WESTERNS
Corey K. Creekmur

WOMAN'S PICTURES
Annette Kuhn

WORLD WAR I
Michael Williams

WORLD WAR II
Amanda Howell

YIDDISH CINEMA
David Desser

YUGOSLAVIA
Bohdan Y. Nebesio

ACADEMY AWARDS®

The Academy of Motion Picture Arts and Sciences (©A.M.P.A.S.®) is a professional honorary organization with membership by invitation only, extended by its Board of Governors to distinguished contributors to the arts and sciences of motion pictures. The Academy (at its Web site, *www.oscars.org*) asserts seven purposes:

1. Advance the arts and sciences of motion pictures
2. Foster cooperation among creative leaders for cultural, educational and technological progress
3. Recognize outstanding achievements
4. Cooperate on technical research and improvement of methods and equipment
5. Provide a common forum and meeting ground for various branches and crafts
6. Represent the viewpoint of actual creators of the motion picture and
7. Foster education activities between the professional community and the public at large.

To accomplish these goals, the Academy enlists its fourteen branches: actors, art directors, cinematographers, directors, documentary, executives, film editors, music, producers, public relations, short films and feature animation, sound, visual effects, and writers. But while ©A.M.P.A.S.® represents over six thousand technical and artistic members of the motion picture industry and supports diverse educational and promotional activities, the general public knows the Academy primarily through its highly publicized Academy Awards®.

To merit invitation to membership in any category, an individual must have "achieved distinction in the arts and sciences of motion pictures," including, but not limited to, "film credits of a caliber which reflect the high standards of the Academy, receipt of an Academy Award® nomination, achievement of unique distinction, earning of special merit, or making of an outstanding contribution to film" (*www.oscars.org*). At least two members of the nominee's respective branch must sponsor the candidate. The candidacy must then receive the endorsement of the pertinent branch's executive committee for submission to the Board of Governors. That Board consists of three representatives from each branch, except the documentary branch, which elects one governor. All terms run for three years.

At its discretion, the Board of Governors may also invite individuals to join ©A.M.P.A.S.® in the member-at-large or associate member categories, two distinctly different types of membership. Members-at-large are individuals working in theatrical film production but with no branch corresponding to their job responsibilities. They enjoy the same membership privileges, including the right to vote, as those in any of the fourteen designated branches, with one exception—members-at-large are ineligible for election to the Board of Governors. Similarly, associate members cannot serve on the Board. Composed of individuals "closely allied to the industry but not actively engaged in motion picture production," associate members vote only on branch policies and actions.

All members pay dues, except those who have been extended lifetime membership by unanimous approval of the Board. These exceptionally meritorious individuals enjoy all member privileges. Dues from all other

members fund the operating revenue for Academy activities, in addition to income from other sources such as theater rentals and publication of the *Players Directory*. But financial health comes primarily from selling the rights to telecast the annual Award ceremonies. Known colloquially as "Oscar®," the Academy Award® statuette is recognized internationally as the most prestigious American award of the film industry; it is conferred annually for superior achievement in up to twenty-five technical and creative categories. Explicitly not involved in "economic, labor or political matters," ©A.M.P.A.S.®'s origins tell a dramatically different story, with the monumental importance of the Academy Awards® an unexpected outgrowth of the founders' intentions.

EARLY HISTORY

A decade of industry-wide labor struggles and bargaining debates culminated in nine Hollywood studios and five labor unions (carpenters, electricians, musicians, painters, and stagehands) signing the Studio Basic Agreement on 29 November 1926. Slightly over a month later, in January 1927, Louis B. Mayer (1882–1957), head of Metro-Goldwyn-Mayer (MGM) Studios, spearheaded an effort to avert further unionization of motion picture workers, especially the major artistic groups not yet organized: writers, directors, and actors. Mayer pressed for a representative umbrella organization when he and three others—Fred Beetson, head of the Association of Motion Picture Producers; Conrad Nagel (1897–1970), Mayer contract actor; and Fred Niblo (1874–1948), MGM director—met on 1 January 1927 to discuss business issues and the possibility of a "mutually beneficial" industry organization (Holden, p. 86). Sound films waited in the wings, conservative groups had strong community support and threatened increasing censorship pressure, and the economics of the business always merited attention and concern.

A second meeting on 11 January led to the initiation of articles of nonprofit incorporation, and on 4 May 1927 California legally established the Academy charter. In its mission statement, published 20 June 1927, the Academy of Motion Picture Arts and Sciences formed "to improve the artistic quality of the film medium, provide a common forum for the various branches and crafts of the industry, foster cooperation in technical research and cultural progress, and pursue a variety of other stated objectives." On the labor front, the Academy founders' preemptive action achieved only temporary success. The Screen Writers Guild organized on 6 April 1933; the Screen Actors Guild followed suit, with twenty-one actors filing articles of incorporation on 30 June with membership "open to all" as opposed to "by invitation only" (*www.sag.org*); and the Directors Guild of America encouraged an Awards boycott by all the guilds in January 1936, all after continuing labor disputes.

The conferring of "awards of merit for distinctive achievements" appears in the last half of goal five of the Academy's seven original goals. In fact, with the transition to sound under way at full throttle, the Academy did play a significant role in technical innovation and training. But almost as quickly, the Academy Awards® emerged as public relations jewels for studios and individuals. In July 1928 the Academy first solicited Award nominations in twelve categories for the period from 1 August 1927 through 31 July 1928. The top ten nominees went to judges representing the five Academy branches. Each branch in turn forwarded three names to a centralized board, which then chose and announced the fifteen winners, who received their Awards at an anniversary dinner in the Blossom Room of the Hollywood Roosevelt Hotel on 16 May 1929. At a cost of $10 each, 250 guests attended the Awards dinner, where *Wings* took Best Picture; Janet Gaynor (1906–1984) was named Best Actress for three roles: *Seventh Heaven*, *Street Angel*, and *Sunrise*; and Emil Jannings (1884–1950) was awarded Best Actor for *The Last Command* and *The Way of All Flesh*. For the first fifteen years, winners received their Oscars® at private dinners. By the second Awards ceremonies, on 30 April 1930 (with seven awards bestowed), media coverage began with a live, hour-long, local radio broadcast; the entire ceremony was broadcast the following year, on 3 April 1931 (Levy, *All About Oscar®*, p. 29). Interest continued to escalate thereafter. President Franklin D. Roosevelt spoke via radio to the Academy in 1941, President Harry Truman sent greetings in 1949, and President Ronald Reagan (former Screen Actors Guild president) provided a prerecorded video greeting in 1981. National coverage began in 1945; the first televised presentation of the Awards ceremonies took place on 19 March 1953.

On three occasions the Academy has postponed, but never canceled, the Awards show. In 1938 floods caused a one-week postponement; in 1968 the Academy postponed the ceremonies for two days after the assassination of Martin Luther King Jr.; and in 1981 the Academy delayed the ceremony for one day because of the attempted assassination of President Reagan. During the "blacklisting" period of the 1950s, political events altered policy: the Academy ruled in February 1957 that any past or present member of the Communist Party and anyone who refused a Congressional subpoena was ineligible for any Academy Award®. Just under two years later, in January 1959, the Academy repealed that policy.

NOMINATIONS AND VOTING

In early January, the Academy solicits nominations for ''awards of merit'' for an individual or a collaborative effort in up to twenty-five categories. To be eligible for nomination, each responsible production agency must submit an alphabetized list of qualified films to the Academy. Beginning in 1934, the calendar year determines the eligibility period during which any potential nominee must have a theatrical run for a minimum of one week in Los Angeles. While most nominees now also show in New York, this venue is not required.

From these lists, members of technical and artistic branches nominate within their category; that is, editors nominate editors, producers nominate producers, and so on. In each category, up to five nominations may be accepted. Nominations for best foreign-language film, defined as a feature-length motion picture produced outside the United States with a predominantly non-English dialogue track, follow a different procedure, as do the documentary nominations. Foreign countries, following their own individual procedures, submit one film for consideration as their entry in the Best Foreign Film category, and the foreign film eligibility period runs from 1 November to 31 October instead of the calendar year. A committee representing all Academy branches selects up to five finalists for the Best Foreign Film award, and all members vote for the recipient.

Divided into two categories, documentary candidates also follow different rules. Among other stipulations, feature documentaries (more than forty minutes in length) must be submitted with accompanying certification of theatrical exhibition for paid admission in a commercial motion picture theater, and such exhibition must be within two years of the film's completion date. Short-subject documentaries (under forty minutes) may qualify after theatrical exhibition or by winning a Best Documentary Award at a competitive film festival. Documentary candidates eligible for nomination are viewed by the documentary branch screening committee, which then nominates no more than five and no fewer than three candidates for the Oscar®. Only lifetime and active Academy members who view all contenders at a theatrical screening and the members of the screening committee vote for the documentary category. By contrast, nominations for Best Film are solicited from all members, regardless of their branch affiliation. In its earliest years, Academy practices varied; upon occasion, industry workers and guild members also nominated or voted, and occasionally write-ins were accepted on Oscar® ballots.

Categories for the Academy Awards® have changed over the decades. In 1934 the Academy added the categories of Film Editing, Music Scoring, and Best Song. Supporting Actor and Supporting Actress categories were included in 1936, the Best Documentary category in 1941, and, most recently, the Animated Feature Film category in 2001.

Beginning in 2005, the Academy announces nominations in the last week of January and mails Award of Merit ballots in early February with a two-week return deadline. Coding prevents forgeries, and PricewaterhouseCoopers (formerly Price Waterhouse and Company, an accounting firm, which began work for the Academy in 1936) enforces top-secret measures to maintain confidentiality. In fact, only two PricewaterhouseCoopers partners know the results before public announcement during the annual telecast of the Awards ceremony. Until 1941, the press received several hours advance notice of awardees, but beginning that year the Academy added the element of surprise: both press and public learn the winners when the envelopes are opened. In response to other attention-grabbing award ceremonies, the Academy moved its ceremony from March to February in 2005. Attendance at the Awards ceremony is by invitation; no tickets are sold by the Academy.

THE OSCAR® STATUETTE

Officially referred to as the ''Academy Award® of Merit,'' the 13½-inch, 8½-pound statuette awarded to each individual who wins an Academy Award® takes twelve workers five hours to hand cast and complete at R. S. Owens, the factory in Chicago, Illinois, that has been responsible for production since 1982. The carefully protected steel mold gives shape to a britannium alloy, roughly 90 percent tin and 10 percent antimony, though initially Oscar® was solid bronze. Because of rationing during World War II, the Academy used plaster, but, at the war's conclusion, the plaster statuettes were replaced with gold-plated replicas. Today, with sanding and polishing each step of the way, the statue receives layers of copper, nickel, silver, and, finally, 24–karat gold plating. A layer of epoxy lacquer provides the protective outer coating. Each statue bears its own serial number engraved at the bottom, at the back of its base, which has been made of brass since 1945 (it was black Belgian marble before that date). After the recipients have been announced, R. S. Owens then produces brass nameplates with the winner's name and category.

The famed MGM art director Cedric Gibbons (1893–1960) designed the statuette, and sculptor George Stanley was paid $500 to shape the model in clay. Alex Smith cast the design in 92.5 percent tin and 7.5 percent copper, finishing it with gold plating. Gibbons's original design was a knight holding a double-edged sword, standing on a film reel with five spokes, each spoke representing one of the original five Academy branches:

Denzel Washington and Halle Berry at the Academy Award® ceremonies in 2002. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

producers, directors, writers, technicians, and actors. The Academy has retained the original design, though it has altered the pedestal, increasing its height in 1945. On several unique occasions, the award took slightly different forms. In 1937 (the Tenth Awards), ventriloquist Edgar Bergen's Oscar® statuette sported a movable jaw, an homage to his Charlie McCarthy dummy. Honoring *Snow White and the Seven Dwarfs* in 1938, an amused Walt Disney received a standard Oscar® statuette and seven miniatures.

Accounts vary as to the origins of the nickname (the "Oscar®") for the Academy statuette. Those who have claimed to have invented the appellation include actress Bette Davis (1908–1989), librarian Margaret Herrick, and columnist Sidney Skolsky (1905–1983). Davis is said to have claimed that the image reminded her of her husband Harmon Oscar Nelson's backside, so she dubbed the icon "Oscar®." Another version comes from Margaret Herrick, who began working for the Academy as librarian in 1931 and then as executive director from 1943 until her retirement in 1971. Herrick remembers calling the statuette Oscar® because it resembled her second cousin Oscar Pierce, whom she called her "Uncle Oscar." In yet another widely disseminated account, syndicated gossip columnist and entertainment reporter (later scriptwriter and producer) Sidney Skolsky offers his own ownership tale, a purely utilitarian desire to give the statue a name for ease in writing his column and to confer a personality without suggesting an excess of dignity. Whatever its derivation, Skolsky used the nickname "Oscar®" in his column in 1934 and Walt Disney used it in his acceptance speech in 1938. The Academy did not use the Oscar® appellation officially before 1939, by which time it had gained the wide currency it still enjoys.

OTHER ACADEMY CATEGORIES AND AWARDS

©A.M.P.A.S.® may, at its discretion, vote additional awards, and it began doing so from the Academy's inception. These special awards are initiated at a designated meeting of the Board of Governors. The board itself nominates or accepts nominations for special awards from area committees, for example, the Scientific and Technical Awards Committee. The Board of Governors votes on conferring special awards through a secret ballot.

For the first Academy Awards® in 1927–1928, the Board created a special award for Charlie Chaplin (1889–1977) for *The Circus*, which he produced, wrote, starred in, and directed. An Honorary Award went to Warner Bros. for the studio's groundbreaking work on sound technology, exemplified by *The Jazz Singer*. In 1978 Garrett Brown received an Award of Merit for the invention and development of Steadicam technology. Though the Board of Governors has created a variety of special awards over the decades, it now regularly bestows several established awards. Recipients of the Jean Hersholt Humanitarian Award, the Gordon E. Sawyer Award, and the Special Achievement Award all receive Oscar® statuettes. A special award may be presented as an Oscar® statuette, or it may take another form; for example, Scientific and Engineering Award recipients are given a plaque, and the Technical Achievement Award winners receive a certificate. The special awards include the following.

The Jean Hersholt Humanitarian Award: Established in 1956, this award is named in honor of the silent-era actor Jean Hersholt (1886–1956), who was famous for his philanthropic work. It is awarded to an "individual in the motion picture industry whose humanitarian efforts have brought credit to the industry." At a special meeting, after nominations, the first ballot narrows the field to the candidate with the highest number of votes. On a second secret ballot, this individual must tally two-thirds approval by the Governors in attendance to receive the award. Past winners of this award include Audrey

Hepburn (1929–1993), Bob Hope (1903–2003), Quincy Jones (b. 1933), Paul Newman (b. 1925), Gregory Peck (1916–2003), and Elizabeth Taylor (b. 1932).

Honorary Award: Given most years, the Honorary Award is voted to individuals showing "extraordinary distinction in lifetime achievement, exceptional contributions to the state of motion picture arts and sciences, or for outstanding service to the Academy." This award may also honor an individual for whom no annual Academy Award® category fits; for example, honorary awards went to choreographer Michael Kidd in 1996 and animator Chuck Jones in 1995. An Honorary Award may also be voted to an organization or a company. In 1988 the National Film Board of Canada received this award in the organization category and Eastman Kodak in the company category. Also, though not often, two Honorary Awards may be given in the same year; for example, in 1995 Kirk Douglas and Chuck Jones both received Honorary Award Oscars®, as did Sophia Loren and Myrna Loy in 1990. Though not labeled a lifetime achievement award, it is often given for a life's work in filmmaking, as it was in 1998 to American director Elia Kazan and in 1999 to Polish director Andzrej Wajda.

The Honorary Award may take the shape of the familiar Oscar® statuette, in which case it is presented during the yearly telecast, or it may be conferred as life membership in the Academy, a scroll, a medal, a certificate, or any other form chosen by the Board. The Medal of Commendation, established in 1977, is another version of the Honorary Award voted for "outstanding service and dedication in upholding the high standards of the Academy." The Scientific and Technical Awards Committee forwards nominees for this award to the Governors. After 1997 this award, a bronze medallion, has carried the name of legendary sound engineer John A. Bonner, a 1994 recipient who died in 1996. Except for the Oscar® statuette, these Honorary Awards are usually presented at the annual dinner ceremony for Scientific and Technical Awards.

Gordon E. Sawyer Honorary Award: Named for the head of the sound department at Samuel Goldwyn Studios, who was a member of the Scientific and Technical Awards Committee from 1936 to 1977, the Gordon E. Sawyer Award (an Oscar® statuette) aims to honor "an individual in the motion picture industry whose technological contributions have brought credit to the industry." The Scientific and Technical Awards Committee usually recommends candidates for this award to the Board.

Irving G. Thalberg Memorial Award: Given when the Board designates a deserving recipient, the Irving G. Thalberg Memorial Award goes to "a creative producer who has been responsible for a consistently high quality of motion picture production." It is named for Irving Grant Thalberg (1899–1936), who produced films from the early 1920s until his death in 1936. At twenty years of age, he became production head at Universal Film Manufacturing and, three years later, vice president and supervisor of production for Louis B. Mayer. The following year Mayer affiliated as Metro-Goldwyn-Mayer, where Thalberg continued his production responsibilities for eight years, until his untimely death from pneumonia at age thirty-seven. In 1937 the Academy inaugurated the Thalberg Memorial Award by honoring producer Darryl F. Zanuck (1902–1979). Instead of an Oscar® statuette, the awardee receives a solid bronze head of Thalberg on a black marble base. Two earlier versions were superseded in 1961 by the sculpture designed in 1957 by Gualberto Rocchi, weighing $10^{3}/_{4}$ pounds and standing 9 inches tall.

Scientific and Technical Awards: After receiving recommendations from outstanding technicians and scientists in the cinema field, the Governors evaluate potential recipients. In contrast to the Special Achievement Award that may be given for an exceptional contribution to one film, the Scientific and Technical Awards are conferred on individuals who have initiated proven, long-standing innovations. These awards are given during a special dinner, separate from, and in advance of, the annual Oscar® telecast, during which these awards are usually acknowledged.

Special Achievement Award: Instituted in 1972, the Special Achievement Award, an Oscar® statuette, is voted when an achievement makes an exceptional contribution to the motion picture for which it was created, but for which there is no annual award category. In contrast to the Honorary Award, the Special Achievement Award can be conferred only for achievements in films that qualify for that year's eligibility requirements. In most instances (13 of 17 times before 2005), visual or sound effects have been singled out as exemplary achievements deserving acknowledgment. Its four other honorees were: Benjamin Burtt Jr. for the alien, creature, and robot voices in *Star Wars* (1977); Alan Splet for sound editing of *The Black Stallion* (1979); animation director Richard Williams for *Who Framed Roger Rabbit* (1988); and John Lasseter "for his inspired leadership of the Pixar *Toy Story* team, resulting in the first feature-length computer-animated film" (1995).

OTHER ACADEMY ACTIVITIES

The Academy continues its original aim of offering seminars for training and dissemination of technical information. The Nicholls Fellowships in Screenwriting provide

KATHARINE HEPBURN

b. Katharine Houghton Hepburn, Hartford, Connecticut, 12 May 1907, d. 29 June 2003

A legend for her prodigious talent and lengthy career, which stretched from the 1930s through the early 1990s, Katharine Hepburn has been voted more Academy Awards® than any other actor (as of 2005), though Meryl Streep holds the record (13) for nominations. Of Hepburn's twelve nominations for Best Actress, she received four Awards: *Morning Glory*, her first nomination (1933); *Guess Who's Coming to Dinner* (1967); *The Lion in Winter* (1968); and *On Golden Pond* (1981), forty-nine years after her first Oscar®. The Academy also nominated her for *Alice Adams* (1935); *The Philadelphia Story* (1940), which earned her the New York Film Critics' Best Actress award; *Woman of the Year* (1942); *The African Queen* (1951); *Summertime* (1955); *The Rainmaker* (1956); *Suddenly, Last Summer* (1959); and *Long Day's Journey into Night* (1962), for which she won the Best Actress award at the Cannes International Film Festival.

Following her initial popularity in the early 1930s, Hepburn became known as a feisty, outspoken nonconformist who refused to capitulate to studio publicity demands, gaining a reputation in the mid- to late 1930s as "box office poison." Today her films from this period retain immense appeal, and she seems an independent, intelligent woman forging ahead of social customs (she became infamous for wearing pants) and eschewing demure demeanor. Demonstrating her extraordinary range, Hepburn starred in comedies and dramas as well as theatrical adaptations for television and cinema in her later years. For example, she displays dazzling comic timing and airy grace in the screwball comedy classics *Bringing Up Baby* (1938) and *Holiday* (1938), as well as in *The Philadelphia Story*. Her extraordinary intensity and poignant emotional appeal are evident in *Suddenly, Last Summer* and *Long Day's Journey into Night*. Hepburn's fourth Academy Award® nomination singled out her performance in *Woman of the Year*, the first pairing of Hepburn with Spencer Tracy. Hepburn starred with him in a total of nine successful films, most of them addressing topical issues such as gender equality (*Adam's Rib*, 1949) and racism (*Guess Who's Coming to Dinner*). The latter film featured Tracy's final appearance, for which the Academy nominated him posthumously; Hepburn won her second Oscar®.

The recipient of numerous awards and honors (multiple Emmy and Tony Award nominations, voted top-ranking woman in the American Film Institute's greatest movie legends, lifetime tributes), Hepburn remained unimpressed with all awards, never attending an Academy Awards® event as a nominee, though she did contribute a filmed greeting for the Fortieth Academy Awards® ceremonies in 1967, the year she won for *Guess Who's Coming to Dinner*. Despite these slights, Hepburn received a standing ovation when she finally appeared in person at the Forty-sixth Academy Awards® show (1973) to present the Irving G. Thalberg Award to her friend and producer Lawrence Weingarten, with whom she had worked on *Without Love* (1945), *Adam's Rib*, and *Pat and Mike* (1952).

RECOMMENDED VIEWING

Christopher Strong (1933), *Morning Glory* (1933), *Alice Adams* (1935), *Stage Door* (1937), *Bringing Up Baby* (1938), *Holiday* (1938), *The Philadelphia Story* (1940), *Woman of the Year* (1942), *Adam's Rib* (1949), *The African Queen* (1951), *Pat and Mike* (1952), *Summertime* (1955), *The Rainmaker* (1956), *Suddenly, Last Summer* (1959), *Long Day's Journey into Night* (1962), *Guess Who's Coming to Dinner* (1967), *The Lion in Winter* (1968), *On Golden Pond* (1981)

FURTHER READING

Berg, A. Scott. *Kate Remembered*. New York: Putnam, 2003.

Britton, Andrew. *Katharine Hepburn: Star as Feminist*. London: Studio Vista, 1995.

Edwards, Anne. *A Remarkable Woman: A Biography of Katharine Hepburn*. New York: Morrow, 1985.

Hepburn, Katharine. *Me: Stories of My Life*. New York: Knopf, 1991.

Leaming, Barbara. *Katharine Hepburn*. New York: Crown Publishers, 1995.

Diane Carson

Katharine Hepburn in* The Philadelphia Story *(1940).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

support for writers. The Center for Motion Picture Study, home of the Margaret Herrick Library and the Academy Film Archive, provides extensive motion picture resources for scholarly research as well as facilities for film screenings and the Academy Foundation Lecture Series. The Academy Foundation, under the auspices of ©A.M.P.A.S.®, coordinates scholarships, college student Academy Awards®, and film preservation.

THE ACADEMY SCIENCE AND TECHNOLOGY COUNCIL

Responding to dramatic technological changes, especially those introduced by digital manipulation, ©A.M.P.A.S.®'s Board of Governors officially created the Academy Science and Technology Council in 2003. The Council's mission includes four goals: to advance the science of motion pictures and foster cooperation for technological progress in support of the art; to sponsor publications and foster educational activities that facilitate understanding of historical and new developments both within the industry and for the wider public audience; to preserve the history of the science and technology of motion pictures; and to provide a forum and common meeting ground for the exchange of information and to promote cooperation among divergent technological interests, with the objective of increasing the quality of the theatrical motion picture experience. In addition, the Council serves as a resource for the Scientific and Technical Awards program, though the Council itself does not administer them.

NOTABLE ACHIEVEMENTS

In its history, only three films have swept all five of the most important Academy Awards®: Best Picture, Best Director, Best Actor, Best Actress, and Best Writing. *It Happened One Night* first accomplished this feat in 1934 for director Frank Capra, actress Claudette Colbert, actor Clark Gable, and writer Robert Riskin (for Best Writing Adaptation). Over forty years later, in 1975, *One Flew Over the Cuckoo's Nest* swept the Awards for director Milos Forman, actress Louise Fletcher, actor Jack Nicholson, and writers Lawrence Hauben and Bo Goldman (Best Writing, Screenplay Adapted from Other Material). In 1991 *The Silence of the Lambs* became the third film to achieve this landmark for director Jonathan Demme, actress Jodie Foster, actor Anthony Hopkins, and writer Ted Tally (Best Writing, Screenplay Based on Material from Another Medium).

Other films have won more Oscars®. The record as of 2005 was held by three films that each won eleven Academy Awards®: *Ben-Hur*, Metro-Goldwyn-Mayer, 1959 (12 nominations); *Titanic*, Twentieth Century Fox and Paramount, 1997 (14 nominations); and *The Lord of the Rings: The Return of the King*, New Line, 2003 (11 nominations). Only two films have received fourteen nominations: *Titanic* and *All About Eve* (1950), which took home six awards. Meryl Streep (b. 1949) holds the record for the most acting award nominations (13); Katharine Hepburn (1907–2003) remains the only actress to have achieved the feat of four Best Actress Oscars®. Bette Davis follows the record holders, with ten nominations and two Oscars®. Jack Nicholson holds the Academy record among male actors, with twelve nominations and three Oscars®. Laurence Olivier (1907–1989) received ten nominations and one Oscar®. As of 2005, forty-seven actors had received five or more Oscar® nominations.

Among legendary directors, William Wyler (1902–1981) received twelve nominations, seven in the consecutive years from 1936 to 1942, and three Oscars®. However, John Ford (1894–1973) holds the most Best Director Awards, at four out of five nominations. It should be noted that many individuals in other areas (costume design, cinematography, art direction) have received many more nominations; for example, art director Cedric Gibbons received thirty-eight nominations and won eleven times, and costume designer Edith

Katharine Hepburn and Peter O'Toole in* The Lion in Winter *(1968). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Head (1897–1981) won eight of the thirty-five times that she was nominated.

Five times the Academy has declared a tie. At the Fifth Awards in 1931–1932, a tie occurred for the Best Actor Award between Wallace Beery for *The Champ* and Fredric March for *Dr. Jekyll and Mr. Hyde*, though technically March received one more vote (at the time, fewer than a three-vote difference equaled a tie). In 1949 *A Chance to Live* and *So Much for So Little* tied for the Documentary (Short Subject) Oscar®. And in 1968 Katharine Hepburn, for *The Lion in Winter*, and Barbra Streisand, for *Funny Girl,* tied for Best Actress. In 1986 the Documentary (Feature) went to *Artie Shaw: Time Is All You've Got* and *Down and Out in America*. And in 1994 *Franz Kafka's It's a Wonderful Life* and *Trevor* shared the Short Film (Live Action) Oscar®.

PROTEST AND CRITIQUE

Several amusing incidents have interrupted the Awards, while more serious issues have also troubled them, including inequalities in gender and minority representation. On a light note, one of the funniest moments came in 1973, when a streaker upstaged David Niven's introduction of Elizabeth Taylor to present the Best Picture Award. Niven got the last laugh by commenting on the man's "showing his shortcomings."

Upon occasion, recipients have refused the award, the first being Dudley Nichols, who declined the honor of his Best Writing, Screenplay Oscar® for *The Informer* (1935). He thereby asserted his solidarity with the Writers' Guild, which was involved in a protracted labor dispute with the studios. In 1970 George C. Scott rejected his Oscar® because of what he termed the "offensive, barbarous, and innately corrupt" process (Holden, p. 60). Perhaps the most famous rejection occurred in 1973, when Marlon Brando won the Best Actor Award for his performance in *The Godfather*. Not in attendance, Brando sent Sacheen Littlefeather (a Native American actress, born Maria Cruz) to the podium to denounce America's mistreatment of Native Americans on and off the screen. But the overwhelming majority of nominees embrace the award, even at times mounting aggressive self-promotion campaigns that have cost huge sums. Academy regulations endeavor to "maintain a high degree of fairness and dignity" in its practices.

The most serious critiques of the Academy Awards® involve charges of sexist and racist practices. Throughout its entire history, as of 2005, no black or female director has ever received an Academy Award® for Best Director, and only one black director was ever nominated (John Singleton in 1992 for *Boyz N the Hood*). In 2002 a milestone occurred when Sidney Poitier received an Honorary Award and three of the ten acting nominations went to African Americans: Halle Berry, for *Monster's Ball*; Denzel Washington, for *Training Day*, and Will Smith, for *Ali*. Berry and Washington won (his second Oscar®; he had been named Best Actor in a Supporting Role for *Glory* in 1989). Three black actors (Paul Winfield and Cicely Tyson for *Sounder* and Diana Ross for *Lady Sings the Blues*) had been nominated in 1972. But until 2002 Sidney Poitier was the only African American to have won a Best Actor Oscar® (in 1963 for *Lilies of the Field*), and only four African Americans had won Supporting Actor Oscars®. Lack of adequate minority representation in acting and throughout the movie industry led to picketing in 1962 and a call by social activist Reverend Jesse Jackson to boycott the Awards in 1996.

The other serious criticism of the Academy and the industry it represents involves prejudice against women. Only two women have received Best Director nominations (Jane Campion, for *The Piano*, in 1993, and Sofia Coppola, for *Lost in Translation*, in 2003) and no woman has ever received the award. Because of the small percentage of women working in the industry—except in acting—the disproportionate male representation for Award nominations and winners is unlikely to change, unless membership in the branches becomes more equitable.

Academy analysts conclude that in some years Awards have been voted for performances or achievements less deserving than a previous year's unrewarded accomplishment. Without question, popularity and politics factor into the voting. And yet, because of the Oscar's® international prestige, because it means millions in earned income to individuals' careers and films' earnings, and because of the palpable excitement for each year's ceremony, professional and amateur alike will continue to second-guess, handicap, and watch the Awards, often unaware of the Academy's myriad activities. Several other countries have organizations similar to the Academy, which also bestow annual awards. For example, the British Academy of Film and Television votes yearly awards officially called the Orange British Academy Film Award, known colloquially as the BAFTA after its parent organization. The French Motion Picture Academy bestows the César. The People's Republic of China votes the Golden Rooster (first bestowed in 1981, a year of the rooster), and the Italian film industry votes the David di Donatello Award. But there is no organization that carries the prestige of the Academy of Motion Picture Arts and Sciences, and no award so important to the film industry as the Oscar®.

SEE ALSO *Festivals; Prizes and Awards*

FURTHER READING

Academy of Motion Picture Arts and Sciences. http://www.oscars.org (accessed 27 December 2005)

Hayes, R. M. *Trick Cinematography: The Oscar® Special-Effects Movies*. Jefferson, NC: McFarland, 1986.

Holden, Anthony. *Behind the Oscar®: The Secret History of the Academy Awards®*. New York: Simon & Schuster, 1993.

Levy, Emanuel. *All About Oscar®: The History and Politics of the Academy*. New York: Continuum, 2003.

———. *Oscar® Fever: The History and Politics of the Academy Awards®*. New York: Continuum, 2001.

Mapp, Edward. *African Americans and the Oscar®: Seven Decades of Struggle and Achievement*. Lanham, MD: Scarecrow Press, 2003.

O'Neil, Thomas. *Movie Awards: The Ultimate, Unofficial Guide to the Oscars®, Golden Globes, Critics, Guild and Indie Honors*. New York: Perigee, 2003.

Osborne, Robert. *75 Years of the Oscar®: The Official History of the Academy Awards®*. New York: Abbeville Press, 2003.

Peary, Danny. *Alternate Oscars®: One Critic's Defiant Choices for Best Picture, Actor, and Actress—From 1927 to the Present*. New York: Delta, 1993.

Diane Carson

ACTING

The performances seen in films reflect the diversity of cinema practice over time and across the globe. Actors' performances, like the contributions made by other members of a production team, are designed to be consistent with the style of a film as a whole. Most often, they are crafted to convey a director's interpretation of the narrative. Because performances are integral components of specific films—and films themselves differ widely—it is not possible to evaluate individual performances in relation to a fixed standard, such as the expectation that acting in the cinema should be realistic.

Instead, film performances are best understood and assessed by studying work from different time periods, genres, aesthetic movements, production regimes, and national cinemas. This approach prompts one to see that there are several styles of acting in film. Studying various kinds of filmmaking also allows one to see that performance elements are combined with other cinematic elements in many different ways. The range of acting styles and approaches to presenting performance reveal that film acting does not have a single, defining attribute and point to the fact that performance elements are not inert matter given meaning by directors, cinematographers, and editors.

INTEGRATING PERFORMANCE AND OTHER CINEMATIC ELEMENTS

The central place of narrative means that in most films, actors adjust the quality and energy of their gestures, voices, and actions to communicate their characters' shifting desires and dynamic relationships with other characters. At each moment of the film, actors' performances are keyed to the narrative, which provides the (musical) score for the film's rising and falling action. The scale and quality of actors' physical and vocal expressions are also keyed to the film's style or genre. For example, there is a discernable difference in the energy underlying the performances in a 1930s screwball comedy and a 1990s action-adventure film. The material details of actors' performances are also keyed to the function of their characters. Performances by the extras are typically less expressive than performances by the actors portraying the central characters.

The quality and energy of actors' movements and vocal expressions are equally important in experimental cinema, for actors' performances contribute to the mood or feeling conveyed by the piece as a whole. The actors' impassive performances in the surrealist classic *Un chien andalou* (*An Andalusian Dog*, 1929) by Luis Buñuel (1900–1983) are integral to the film's dreamlike quality. Similarly, in *Dead Man* (1995), directed by American independent filmmaker Jim Jarmusch (b. 1953), the energy of the actors' disquieting performances, which jumps from stillness to sudden movement and shifts unexpectedly from animated to collapsed, plays a crucial role in creating the disturbing tone of the film's absurd world.

In mainstream and experimental cinema, performance details will serve to create and sustain a director's overall vision. Based on discussions with the director, an actor might use bound or tightly controlled movements to portray a character that is continually on guard, while another works in counterpoint, using light and free-floating movements to portray a character that is open to experience. Through rehearsal and individual script

analysis, actors find the quality and the energy their intonations and inflections must have to convey their characters' changing experiences. Sharp, sudden, staccato bursts of words might be used to show that a character is alarmed, while a smooth, sustained, legato vocal rhythm will be used to show that the character is at ease.

In mainstream and experimental cinema, dramatic and comedic narratives, a film's presentation of performance will also reflect the director's stylistic vision. Films present performances in different ways because directors make different uses of actors' expressivity, that is, the degree to which actors do or do not project characters' subjective experiences. Presentation of performance also differs from film to film because directors make different uses of cinematic expressivity, or the degree to which other cinematic elements enhance, truncate, or somehow mediate and modify access to actors' performances. Working in different periods, aesthetic movements, and production regimes, directors have presented performances in markedly different ways.

At one end of the spectrum, directors use performance elements as pieces of the film's audiovisual design. In these films, actors often suppress expression of emotion, and the film's nonperformance elements become especially important. This approach to presenting performances is found in many modernist films, which frequently use framing, editing, and sound design to obstruct identification with characters. Films by the French director Robert Bresson (1901–1999) and the Italian director Michelangelo Antonioni (b. 1912) exemplify presentation of performance at this end of the spectrum, for actors' use of their physical and vocal expressivity is so delimited by the directors that glimpses of their characters' inner experiences often are more clearly conveyed by the directors' framing, editing, sound, and production design choices.

At the other end of the spectrum, actors' movements and interactions are the basis for a film's visual and aural design. Here, nonperformance elements are orchestrated to amplify the thoughts and emotions that actors convey to the audience through the details of their physical and vocal expressions. Films at this end of the spectrum use lighting, setting, costuming, camera movement, framing, editing, music, and sound effects to give audiences privileged views of the characters' inner experiences. This approach to the presentation of performance focuses audience attention on the connotative qualities of actors' movements and vocal expressions. The first structural analysis of acting, a study of Charlie Chaplin's performance in *City Lights* (1931) by Jan Mukarovský of the Prague Linguistic Circle (1926–1948), examines this type of film, wherein performance elements have priority over other cinematic elements.

While there are exceptions, films produced in different eras and production regimes tend to incorporate performance elements in dissimilar ways. In the Hollywood studio era, for example, the collaboration between director William Wyler (1902–1981) and cinematographer Gregg Toland (1904–1948) on *The Best Years of Our Lives* (1946) features deep-focus cinematography and a long-take aesthetic. In this approach, camera movements, frame compositions, editing patterns, and sound design are organized around actors' performances. By comparison, in the postmodern, televisual era, Baz Luhrmann's (b. 1962) collaboration with production designer Catherine Martin (b. 1965) on *Romeo + Juliet* (1996) resulted in a film in which actors' physical signs of heightened emotion are shown in tight framings as pieces of a larger collage that is cluttered with striking costumes, frenetic camera movements, and dizzying editing patterns.

As is the case with other postmodern films from around the world, the performances in *Romeo + Juliet*, which make extensive use of sampling and intertextual quotation, are sometimes extremely truncated and minimalist, and at other times highly exaggerated and excessively dramatic. In addition, like a number of films designed for consumption in today's media marketplace, Luhrmann's *Romeo + Juliet* seems to model its presentation of performance on viewing experiences in our media-saturated environment. As if echoing current televisual and new media experiences, the film's framing, editing, and sound design sometimes obstruct access to characters' experiences; at other times the film's nonperformance elements enhance identification with characters by amplifying the intensity of their subjective experiences.

QUESTIONS ABOUT ACTING, NARRATIVE, AND AUDIOVISUAL DESIGN

Studies of acting in film have had to face challenges presented by certain views of cinema that for some time determined how film performance was understood. While scholars and critics have offered various perspectives on cinema, early commentaries by writers such as Walter Benjamin (1892–1940) led many observers to believe that film was primarily a medium that captured sounds and images. This view of film prompted many critics to see film acting as something that was captured and then joined together by framing and editing, the ostensibly unique qualities of film.

Studies of film acting also have been stymied by certain ideas about cinematic character. Hollywood's dominant place in the global market seems to have led many observers to believe that film cannot accommodate more than character types. The preponderance of genre

Method acting by Marlon Brando in Elia Kazan's* A Streetcar Named Desire *(1951). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

films and high-concept blockbusters appears to have prompted critics to see all cinematic characters as intrinsically different from dramatic or novelistic characters, which seem to be considerably more complex. Hollywood's emphasis on spectacular action and other scenes that display performers' physical expertise has caused some observers to see film acting as primarily "performing," as instances in which individuals behave as themselves in performances that do not involve the representation of characters. Imagining that Hollywood movies are representative of filmmaking in general, other observers have categorized acting in film as "received acting," as cases in which the representation of character is attributed to individuals due to costuming or context. For still others, the high visibility of formulaic Hollywood productions has made film acting seem like "simple acting," instances when someone simulates or amplifies actions, ideas, or emotions for the sake of an audience but represents only one dimension of a character or situation.

Even for those who recognize that cinema is more than a recording medium and that there are numerous conceptions of character in film, acting in the cinema has proved to be a challenging field of study because actors' performances belong to a film's narrative and audiovisual design. Screen performances reflect the aesthetic and cultural traditions that underlie a film's narrative design, conception of character, and orchestration of performance and nonperformance elements.

In film, actors' performances are integral to the flow of narrative information. Audiences construct interpretations about characters' desires, choices, and confrontations largely by watching actors' performances. To create performances that give audiences clear and nuanced information about what is happening, why, and what is at stake, competent actors and directors working in film

do extensive script analysis and character study. In the cinema, actors' performances are also part of a film's overall formal design. Audience impressions are shaped by the dominant patterns and specific features of a film's sound, lighting, set, costume, makeup, color, photographic, editing, framing, and performance design. Competent directors develop a clear and imaginative design that serves as the blueprint for selections made by all members of the production. Skilled actors create performances that contribute to the style embodied by a film's other cinematic elements by adjusting their voices, gestures, postures, and actions to conform with the director's stylistic vision.

In studies that consider performances in light of a film's narrative, one challenge is to find ways to discuss distinctions between characters and actors. Characters in narrative films are defined by their given circumstances. They have short- and long-range goals, tacit and explicit desires, stated and unstated objectives. They take actions to achieve those objectives. They change their actions when they encounter obstacles to achieving their goals. Like the characters one encounters in a novel, characters in a film narrative exist within the world of the story. By comparison, actors who portray filmic characters exist in everyday life. Like all of us, actors are defined by their circumstances; they have goals, take actions to achieve those goals, and shift actions when they encounter obstacles.

Sometimes, a nonprofessional is cast in a certain part because there are correspondences between the individual's physical appearance and the director's view of what a particular type of character should look like. In the silent era, Russian filmmakers such as Sergei Eisenstein (1898–1948) relied on this casting approach, known as typage. In the mid-twentieth century, Italian neorealist filmmakers such as Vittorio de Sica (1902–1974) sometimes cast a nonprofessional because his or her appearance, carriage, and lived experienced so closely matched the character's. In most narrative films, however, there is little connection between the fictional character and the actor's physical qualities.

The key difference between all characters and actors is that audiences construct interpretations about characters' fictional lives by observing actors' performances. Audiences make inferences about what fictional characters want based on actions that actors perform; they make inferences about characters' temperaments and emotional states by observing the quality of actors' physical and vocal expressions, which can be direct or flexible, sudden or sustained, light or strong, bound or free. A character might want to punch his boss, but we only know that because we see the actor clench his fists. In an early scene in *Devil in a Blue Dress* (1995), Easy Rawlins (Denzel Washington) is laid off from his job. The changing qualities of Washington's gestures and expressions communicate the various tactics Easy uses to keep his job. As the scene nears its end, the way Washington grips the hat in his hand shows that this is Easy's last attempt to plead for his job. When his pleading fails, Easy quickly realizes he need not beg like a second-class citizen and Washington conveys the depth and suddenness of Easy's resolve by stepping abruptly to stand opposite the boss. Then, holding his body upright and using a quiet, even tone as he carefully enunciates each word, Washington explains that his name is Ezekiel Rawlins, not "fella."

In studies that analyze performances in light of a film's narrative, another challenge is to find ways to discuss relationships between character and performance elements in cases when the actor is a media celebrity or a star closely linked to a certain genre or type of character. While viewers' ideas about a character are shaped by the details of a particular performance, in mainstream cinema those ideas are also strongly influenced by an actor's public image. Sometimes, audience conceptions about an actor are derived primarily from his or her appearance in other films. Other times, those ideas depend more on information about the actor that is circulated in the popular press. For example, the public image of an actor such as Jean-Claude Van Damme has been shaped by his appearance in a series of action films, while viewers' ideas about an actress such as Jessica Simpson have a great deal to do with the tabloid coverage of her personal life.

Interestingly, audiences' views about actors lead them to see performances by media celebrities and genre stars as revealing the unique qualities of the *actors* rather than the characters. In the silent era, film performances by matinee idol Rudolph Valentino (1895–1926) were prized by fans because they offered an opportunity to commune with the star. With their views of the celebrity or genre star defined well in advance, fans enjoy a particular performance insofar as it reveals the personality that the fans expected to encounter. Other observers take a different tack. With their ideas about the celebrity or genre star defined in advance, critics sometimes dismiss performances by celebrities and genre stars as being instances of personification, that is, cases when actors are simply playing themselves. John Wayne's (1907–1979) performances in films produced over a fifty-year period are often seen as instances of simple personification.

Widely held beliefs about other actors prompt audiences to see their performances as revealing the unique qualities of the characters rather than the actors. As with celebrities and genre stars, audience perceptions about "serious" actors are shaped by information in the popular press and by the actor's appearance in a series of films.

However, in contrast to media celebrities and genre stars, the actors in this select category are legitimized by their close associations with *auteur* directors or with their leading roles in films that are considered high quality. The Academy Award® winners Kevin Spacey (b. 1959) and Jodie Foster (b. 1962) belong to this category. Audiences approach legitimized performances differently than performances by celebrities and genre stars, enjoying performances by actors such as Robert De Niro (b. 1943) and Meryl Streep (b. 1949) insofar as they satisfy audience expectations that the performances will create memorable characters. Performances by actors whose legitimate credentials are defined well in advance are seen as cases of impersonation, that is, as instances when actors craft portrayals of characters that are separate from themselves.

Challenges to discussing performance in relationship to character and narrative are compounded by complications that confront analysis of acting and audiovisual design. In studies that consider performances in light of a film's formal design, one challenge is to find ways to discuss distinctions between performance elements and other cinematic elements. A moment that joins the close-up of a child's startled expression with a sharp rise in the musical score's volume and intensity can be considered under the rubrics of sound design, frame composition, and/or film performance. The image of a woman glaring, wide-eyed, her face half in light, half in shadow, can be discussed in relationship to lighting design and film performance. In a scene midway through *The Letter* (1940), Leslie Crosbie (Bette Davis) delicately but deliberately persuades her very proper attorney and family friend, Howard Joyce (James Stephenson), to purchase the letter that would, if revealed to the jury, lead them to see she had murdered her lover. As the scene closes, Leslie glares defiantly at Howard, no longer trying to hide that she is an adulteress and a murderer, while Howard gazes openly at Leslie, no longer hiding that he is bewitched by the depth and power of her sexual desire. The performances and the lighting express the characters' strange intimacy and tense excitement that both of them are trapped and exposed: the tightly controlled quality of the actors' performances serves to heighten the energy and expressivity of their very direct gestures; the lines of shadow that fall across Davis's body and face do not conceal but instead call attention to the passionate intensity of her glare.

Another complication that has confounded the study of acting and other film elements is that performance details do not have fixed relationships with any other cinematic techniques, even within an individual film. Sometimes, performance elements exist in counterpoint to other cinematic elements. In a carefully choreographed sequence that features singing, dancing, or dynamic interactions between actors, the editing and framing might be relatively static, doing little to direct audience attention and having little impact on audience interpretation. Other times, performance elements are consonant with other cinematic elements. Here, the formal design and the connotations carried by the details of the performance are the same as the design and connotations of the other aspects of cinematic technique. In *The Player* (1992), director Robert Altman (b. 1925) parodies conventional narrative elements and the conventional, often redundant use of cinematic elements in the sequence that features studio executive Griffin Mill (Tim Robbins) at the desert resort with June (Greta Scacchi), a self-absorbed artist who does not realize Griffin has killed her estranged boyfriend. Following a conventionally romantic dinner, and with Griffin having just explained to June that Hollywood films must have the right narrative elements, ''suspense, laughter, violence, hope, heart, nudity, sex, happy endings,'' Altman cuts directly to Griffin and June having sex in a cinematically conventional scene that combines extreme close-ups, strong and direct movements, and a full dose of heavy breathing.

A third complication for analyses of performance and other cinematic elements is that it is difficult to determine which, if any, element has priority at any given moment. The combination of pastel colors, diffuse beams of light, and an actor's languid gestures might give audiences a sense of the character's inner calm. Changing any one of these elements changes the meaning of the scene. For example, combining the actor's languid gestures with a monochromatic color scheme and high-contrast lighting might convey the idea that the character is weak and fatigued; alternatively, combining pastel colors and diffuse beams of light with images of an actor's rigid gestures could create the impression that the character is strangely uncomfortable in a peaceful environment.

As these considerations about performance's relationship to narrative and audiovisual design suggest, film acting does not have a fixed or defining attribute that makes it fundamentally different from other aspects of film (or from acting in other media). Recognizing that acting in film does not have an essence, and that it cannot be defined by isolating a single, distinguishing attribute, is a first step toward understanding and appreciating acting in the cinema.

AUDIENCE EXPERIENCE, CULTURAL CONVENTIONS, AND TRADITIONS IN THE PERFORMING ARTS

To assess performances in individual films, one also needs to understand that a viewer's own experience in daily life plays a key role in his or her interpretation of and response to film performances. To a large extent, audiences interpret actors' performances through and in

Naturalist acting in John Cassavetes's* Shadows *(1959). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

terms of expressions, intonations, inflections, gestures, poses, and actions found in daily life. Because performance signs are drawn from everyday life, audiences' impressions and interpretations depend on the disparate and complicated interpretive frameworks that emerge from their own experiences.

That same principle applies to performance in theater, television, video installations, performance-art pieces, and new-media projects. Yet, while it is possible to locate a central principle in composite forms such as theater and film, dramatic art forms are not entirely distinct from other art and media forms. Composite forms such as film are related to other art and media forms because they use iconic signs (such as portraits), which represent things by means of resemblance. Like other art and media forms, films also use indexical signs (such as weathervanes), which have a causal link with what they are representing. Like other art and media forms, films also use symbolic signs (for example, essentially all aspects of spoken and written language), which depend on convention.

What distinguishes film and other dramatic art and media forms is their use of ostensive signs. In contrast to painting, sculpture, architecture, dance, music, poetry, and literature, dramatic arts use objects and people to represent themselves or things just like themselves: tables and chairs are used to represent tables and chairs; gestures and expressions are used to represent gestures and expressions. Importantly, the way people interpret those ostensive signs is shaped in large measure by their personal history and cultural background. To some audiences, a Bauhaus-style Barcelona chair might seem antiquated, while others would see it as futuristic. To some American audiences, the Italian hand gesture meaning "come here" seems to indicate "go away."

Viewers' acquaintance with performance in everyday life creates a dense interpretive framework. That framework is one of several filters through which audiences

encounter film performances. Another filter is created by a more specific type of experience, namely, viewers' knowledge of media and popular culture. As in the case of celebrities, genre stars, and legitimate actors, viewers encounter many film performances through and in terms of an actor's picture personality (a composite figure that emerges from an actor's portrayal in a series of films) or star image (a multidimensional image created by stories about an actor's off-screen life). An additional framework or filter that colors audience responses and interpretations emerges from another specific type of experience, in this case, viewers' knowledge of film history and traditions in the performing arts.

While most performance signs are drawn from everyday life, even in Anglo-European cinema the degree to which that is true depends on the performing art tradition that most influences the film. For example, Orson Welles's (1915–1985) performance in *Citizen Kane* (1941), which includes scenes that are emblematic of expressionistic performance, often uses performance signs that do not have a direct relationship with everyday life. In moments of extreme emotion, as when Kane smashes the furniture in his wife's bedroom just after she has left him, Welles uses highly stylized expressions, gestures, and actions to convey the character's anguished inner experience. His gestures and actions are larger and more extreme than gestures and actions used in daily life, and his facial expressions are far more truncated than facial expressions in everyday interactions. By comparison, Meryl Streep's Academy Award-winning performance in *Sophie's Choice* (1982), which exemplifies the naturalistic tradition in film performance, depends on performance signs found in everyday life. In moments of extreme emotion—for example, when she recalls the experience of giving up her daughter to Nazi officers—Streep uses familiar physical signs to convey the character's anguished inner experience. She creates the image of a woman in anguish through her tears and runny nose, the rising color in her cheeks, the tightness of her voice, her shortness of breath, and her glances that avoid eye contact.

In world cinema, it is clear that performance signs reflect the cultural and aesthetic traditions underlying a film's production context, and that theatrical traditions are an especially important factor. Western audiences need to recognize that, for example, Peking Opera is a major influence in Chinese cinema, and that Sanskrit drama is a central influence in Indian cinema. In order to appreciate the rapid shifts in the tone and energy of the actors' performances in a film such as *Die xue shuang xiong* (*The Killer*, 1989) by Hong Kong director John Woo (b. 1946), one needs to be acquainted with performance traditions in Peking Opera. Similarly, to see how performances contribute to the modulations of mood and feeling in a film such as *Monsoon Wedding* (2001) by Indian director Mira Nair (b. 1957), it is useful to understand the influence of Sanskrit drama even on internationally produced Bollywood films.

Even when there is a shared theatrical tradition, films and audiences are often separated by distances in time, location, and social situation. For audiences acquainted with Anglo-European theatrical traditions, a look at films from different eras and different national cinemas helps to clarify the fact that performances reflect the cultural and cinematic conventions that inform a production context. For example, performances in a Shirley Temple (b. 1928) film such as *The Little Colonel* (1935) are entirely different from the performances in a film such as the dark, retro fantasy *The City of Lost Children* (1995). The contrast between the performances does not reflect an evolutionary process in acting but instead the fact that films draw on historically specific conventions in their representations of gender, age, class, ethnicity, and locality.

In the Hollywood studio era, characters in films such as *The Little Colonel* are embodiments of social types that are combined in ways that illustrate moral truths. In a modernist film such as *Un condamné à mort s'est échappé* (*A Man Escaped*, 1956) by Bresson, the human figures are minimalist traces stripped down to their essential qualities. In a naturalistic film such as *A Woman Under the Influence* (1974), directed by the American independent filmmaker John Cassavetes (1929–1989), characters exist in social environments and their actions emerge from personal histories and environmental circumstances. In a postmodern film such as *The City of Lost Children*, characters are traits cobbled together, vacuous shells of identities that circulate in a narrative-saturated society.

A film's conception of character will often reveal the dominant views of its culture. For example, in *Broken Blossoms* (D. W. Griffith, 1919), the young Chinese man (Richard Barthelmess), more complicated than the stereotypes of the era, is still the inscrutable Oriental, while the young waif (Lillian Gish) who is killed by her drunken father is given enough screen time to transform the emblematic case of domestic violence into the story of an individual young woman. The various conceptions of character in a film can also create layers of social commentary. In *Memorias del subdesarrollo* (*Memories of Underdevelopment*, 1968) by Cuban director Tomás Gutiérrez Alea (1928–1996), the women that Sergio (Sergio Corrieri) mentally undresses as he passes them on the streets of Havana are presented as social types, namely, women in the tropics who are living in conditions of economic and cultural underdevelopment. Interestingly, the film's use of voice-over and subjective flashbacks prompts us to see Sergio as a unique individual and as

JOHN CASSAVETES

b. New York, New York, 9 December 1929, d. 3 February 1989

John Cassavetes's independent films challenge distinctions between documentary and fiction films. Described sometimes as home movies, they seem to capture authentic moments of individuals' experiences. The films' intimate quality reflects Cassavetes's career-long collaboration with cinematographer Al Ruban and actors such as Gena Rowlands, Peter Falk, Ben Gazzara, and Seymour Cassel.

Cassavetes's films direct audience attention to the work of actors—rather than the work of cinematographers, editors, production designers, or directors—in part because framing and editing choices are so directly keyed to actors' movements and dramatic interactions. The films are also uniquely actor-centered because they consistently include brief passages in which the actors' performances illuminate their characters, further the plot, and, at the same time, divert attention to the specific filmmaking moment that captured the actors' performances and the actors at work. In contrast to mainstream films that invite audiences to shift attention from the character to the star, largely because star images help to flesh out formulaic characters, in Cassavetes's films there are moments when one or more of the actors seem almost to drop out of character. These passing moments prompt audiences to think about the actors on the set as well as the characters in the story. While fleeting, these moments deepen the emotional impact of scenes that follow, for the viewer has been reminded that real people have been laughing, crying, feeling awkward—even if only to create the impression that their characters are having those experiences. Considered retrospectively, these ostensibly unscripted and unplanned moments also suggest a glimpse of the actors' personal experience in that filmmaking moment.

Cassavetes's respect for actors' contributions issued from his training and career as an actor. He is known for his leading role in the television series *Johnny Staccato* (1959–1960) and for his performances in films such as *Crime in the Streets* (1956), *Edge of the City* (1957), *The Killers* (1964), *The Dirty Dozen* (1967), and *Rosemary's Baby* (1968). Cassavetes's own films are enriched and complicated by his presence as an actor in *Husbands* (1970), *Minnie and Moskowitz* (1971), and *Opening Night* (1977). As an actor-director committed to exploring acting methods that facilitate actors' connections with each other and with the audience, in the late 1950s Cassavetes cofounded the Variety Arts Studio, a workshop that explored improvisation methods.

Like Italian neorealist films of the 1940s and 1950s, Cassavetes's films rely on location shooting, have an episodic rather than classical linear structure, and feature actors who are not encountered through and in terms of their star images. They issue from the period when television dramas crafted by writers such as Paddy Chayefsky and directors such as Delbert Mann changed American cinema by presenting audiences with performances that captured the telling and intimate details of working- and middle-class characters.

As with the work of Jean-Luc Godard, Cassavetes's films have been seen as a type of direct cinema, one that acknowledges the filmmaker's impact on the material presented and that attempts to reflect or reveal the material itself. For both filmmakers, actors function as graphic or narrative components effectively controlled by the director and as documentary evidence of social and emotional realities that simply cannot be represented in a fictional film narrative. Cassavetes has also been seen as an influence on directors such as Martin Scorsese and Robert Altman, who share with Cassavetes an abiding concern with the uneasy fit between self-expression and social scripts.

RECOMMENDED VIEWING

Shadows (1959), *Faces* (1968), *Husbands* (1970), *Minnie and Moskowitz* (1971), *A Woman Under the Influence* (1974), *The Killing of a Chinese Bookie* (1976), *Opening Night* (1977), *Gloria* (1980), *Love Streams* (1984)

FURTHER READING

Carney, Ray. *Cassavetes on Cassavetes*. New York: Faber and Faber, 2001.

———. *The Films of John Cassavetes: Pragmatism, Modernism, and the Movies*. Cambridge, UK, and New York: Cambridge University Press, 1994.

Charity, Tom. *John Cassavetes: Lifeworks*. London: Omnibus, 2001.

Kouvaros, George. *Where Does It Happen? John Cassavetes and Cinema at the Breaking Point*. Minneapolis: University of Minnesota Press, 2004.

Margulies, Ivone. "John Cassavetes: Amateur Director." In *New American Cinema*, edited by Jon Lewis, 275–306. Durham, NC: Duke University Press, 1998.

Cynthia Baron

John Cassavetes. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

a social type—this time, a Cuban male who is underdeveloped by virtue of his sexist perspectives.

Even a glance at film history and performing-art traditions indicates that performances are grounded in specific conceptions of character, person, and identity. Yet describing those conceptions remains difficult largely because characters in film and other dramatic and narrative forms do not exist in distinct categories, but on a continuum that is defined by degrees of typicality and individuality. As the above examples suggest, conception of character exists on a continuum even within a single film, if only because characters have plot functions that range from extra to messenger boy to confidant to antagonist to heroine.

PRESENTATIONAL AND REPRESENTATIONAL ACTING

Acting styles also exist on a continuum, with extreme presentational styles at one end and extreme representational styles at the other. The distinction between the two is not clear-cut. Viewers' knowledge, experience, and expectations help to determine whether or not a particular performance will be seen as presentational or representational. Moreover, the two styles appear in different films made during the same period, and are often found in the same film. Gradations of presentational and representational styles exist even in the earliest years of film performance. While a presentational style marks performances in single-scene novelty pieces such as *The May Irwin Kiss* (1896) and *Fatima's Coochee-Coochee Dance* (1901) and single-scene trick films such as *The Lady Vanishes* (1896) and *How It Feels to Be Run Over* (1901), other types of single-scene films seem to capture the "natural" behavior of individual human beings. For example, many slice-of-life actualités produced by the Lumière Company are staged to suggest scenes of individuals engaged in familiar activities and are crafted so that the actions of selected individuals disclose discernible personality traits. In actualités such as *La Sortie des usines Lumière* (*Leaving the Lumière Factory*, 1895) and *Bataille de boules de neige* (*Snowball Fight*, 1896), the men singled out riding a bicycle through the crowd in each film seem to enjoy the opportunity to clown around. In *Enfants pêchant des crevettes* (*Children Digging for Clams*, 1896) a young woman in the foreground seems to be a bit anxious about being photographed. While these individuals reveal their awareness of the camera, in contrast to the novelty pieces or trick films, the individuals are not presented as if they are onstage but instead as if they are reenacting scenes from daily life and inadvertently revealing aspects of their individual personalities.

The acting style or styles featured in a film reflect the conception of character and the conception of cinema at the heart of that specific film. Put in the simplest terms, presentational acting styles are used to present character types or social types, while representational acting styles are used to represent characters with ostensibly unique personality traits. For example, the presentational acting style found in *Making of an American Citizen* (Alice Guy Blaché, 1912) illuminates identifiable social types, while the representational style of Lillian Gish's (1893–1993) performance in *The Mothering Heart* (1913) suggests a character with certain individual qualities. Presentational acting styles can also be found in modernist films that are designed according to pictorial or graphic principles. In a film such as *Oktyabr* (*Ten Days that Shook the World* and *October*, 1927), Eisenstein uses the evocative power of the stage picture and the polemical power of the social tableau to make his directorial statement. By comparison, representational acting styles are often found in mainstream films that are designed according to novelistic principles. In *Wuthering Heights* (1939), William Wyler uses the cinematic frame to create a window on a verisimilar world that invites audiences to locate occasions for emotional resonance.

Studies of acting in early cinema often discuss the presentational performance styles in American and European films produced before 1913. Scholars agree

BERTOLT BRECHT

b. Eugen Berthold Friedrich Brecht, Augsburg, Germany, 10 February 1898, d. 14 August 1956

Bertolt Brecht is a central figure in twentieth-century theater. A playwright who moved into directing to have an influence in the production of his own work, Brecht's first plays reflected the influence of dadaism and expressionism. He began directing in 1924 and had his first success in 1928 with *The Threepenny Opera*. Active in German theater until Hitler's rise to power in 1933, Brecht spent the next fifteen years in exile. During this period Brecht wrote the plays for which he is best remembered, but his work was rarely produced until he returned to (East) Germany. In the 1950s touring productions of Brecht's plays had a salient influence on Roland Barthes, Jean-Luc Godard, and others interested in modernist aesthetics and left-leaning politics.

Brecht's writing on theater practice also had a profound influence on theater and film. By the 1970s, Brecht's critique of conventional theater provided a model for politically engaged cinema that featured aesthetic experimentation. Sustained interest in Brecht's call for experimental stage practice still prompts filmmakers and stage practitioners to explore alternative relationships between performer, director, and audience.

Brecht is best known for defining distinctions between epic theater and mainstream dramatic theater. According to Brecht, the two types of theater have different objectives—epic theater is designed to illuminate the operations of social and political power, while dramatic theater accommodates people to existing social realities. Epic theater does not have a fixed style or set of techniques, and the logic for selecting and combining aesthetic elements is different from that used in dramatic theater. In epic theater, dramatic, visual, and aural/musical elements are placed in counterpoint to emphasize the constructed nature of representation itself. By comparison, dramatic theater orchestrates dramatic, visual, and aural/musical elements to create a coherent and emotionally engaging reflection of the world as it is defined by the traditions and myths that serve the interests of those in power.

In Brecht's productions, actors' gestures and vocal expressions were presented in spatial and/or temporal counterpoint to other performance and staging elements. At any moment, disparities between lighting, scenic, musical, and performance elements called attention to the concrete reality of the elements themselves. Rather than coming together to create a seamless stage picture, the disparate performance and staging elements kept meaning in play and made the entire theater event strange. Building on Russian formalists' concept of "making strange" and the Prague School's theories on the social function of art's "foregrounding effect," Brecht used the term "*verfremdungseffekt*" (alienation) to describe the effect of visual, aural, and comedic/dramatic collage techniques that keep audiences attentive to connections between social realities and the situations presented onstage.

Throughout his career, collaboration was integral to Brecht's work as a playwright and director. He worked closely with individuals such as director Erwin Piscator, composer Kurt Weill, actress Lotte Lenya, and actress Helene Weigl, with whom he founded the Berliner Ensemble in 1949. *The Threepenny Opera* (1928), *Life of Galileo* (1937), *Mother Courage and Her Children* (1941), *The Good Person of Setzuan* (1943), and *The Caucasian Chalk Circle* (1948) are among his best-known plays. After fleeing from German-occupied countries in Europe, Brecht lived in southern California from 1941 to 1947. During that time, he collaborated occasionally with actors, directors, and screenwriters working in Hollywood. He chose to leave the United States in 1947 after turning in a remarkable performance before the House Un-American Activities Committee as the eleventh unfriendly witness in a group that later became known as the Hollywood Ten.

RECOMMENDED VIEWING

Kuhle Wampe (1932), *You and Me* (1938), *Hangmen Also Die* (1943)

FURTHER READING

Brecht, Bertolt. *Brecht on Film and Radio*, edited and translated by Marc Silberman. London: Methuen, 2000.

———. *Brecht on Theatre: The Development of an Aesthetic*, edited and translated by John Willett. London: Methuen, 1964.

Esslin, Martin. *Brecht: The Man and His Work*. New York: Norton, 1974.

Lellis, George. *Bertolt Brecht: Cahiers du Cinéma and Contemporary Film Theory*. Ann Arbor: University of Michigan Research Press, 1982.

Walsh, Martin. *The Brechtian Aspect of Radical Cinema*. London: British Film Institute, 1981.

Cynthia Baron

Bertolt Brecht. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

that presentational styles were dominant in films produced before 1908, and they have used various terms, including ''histrionic,'' ''melodramatic,'' and ''romantic,'' to describe acting in early cinema. The salient point in their studies is that the early years of Anglo-European cinema often featured performances with emphatic and highly expressive postures and gestures. Linked to theatrical traditions in which tableaux were important, early film performances were marked by poses that forcefully embodied the emotional or narrative situation.

Many scholars see a transition in the 1910s from presentational to representational acting styles. The change in acting style is linked to the rise of naturalism in late-nineteenth-century theater and to developments in film practice as the movies became an entertainment form for middle-class audiences. Scholars have used terms such as ''verisimilar acting,'' ''naturalistic performance,'' and ''realistic acting'' to describe the representational styles that accompanied the transition to feature-length films and the rise of the star system. In contrast to the emphatic poses featured in presentational acting styles, representational acting involves extensive use of props, blocking, and stage business to reveal dramatic conflict and characters' inner experiences.

By the 1920s representational acting styles were the norm in Anglo-European filmmaking, and thus an aspect of film practice open to challenge. While mainstream cinema continued to feature representational acting styles, filmmakers inspired by Soviet cinema rejected them on the grounds that they were one of the culture industry's more insidious methods for instilling false consciousness in mass audiences. Turning instead to epic theater and documentary forms, leftist filmmakers produced work such as *Kuhle Wampe* (1932) and *Native Land* (1942). Creating work that sometimes is compared to surrealist films of the 1920s and 1930s, experimental artists began using presentational acting styles to illustrate archetypical figures in dreamlike narratives such as *Meshes in the Afternoon* (1943).

Impatient with the conventions of commercial film and theater, modernists such as Jean-Luc Godard (b. 1930) found inspiration in stage productions mounted by Bertolt Brecht's (1898–1956) Berliner Ensemble in the 1950s. The influence of Brecht's views on dramatic art is visible in films directed by Godard and in the work of filmmakers such as Danièle Huillet (b. 1936) and Jean-Marie Straub (b. 1933), who were influenced by Godard's contributions to the French New Wave. In this line of modernist cinema, characters are presented as social types or stereotypes. Dispassionate performances obscure access to characters' inner experiences. Functioning as news readers more than characters, actors break the illusion of the fictional world by using direct address; working as cultural or media images more than characters, actors become pieces of the film's graphic design.

In Godard's films, performance elements are just one part of an audiovisual collage. Performances function independently of or in counterpoint to framing, editing, camera movement, and other cinematic elements. As models of social types, Godard's actors display little or no emotion. They often convey information about their characters' social and narrative situation by reenacting a gesture or assuming a pose drawn from film and media culture. For example, in a scene in *À bout de souffle* (*Breathless*, 1960), Jean-Paul Belmondo (b. 1933) pensively draws his thumb across his lips, emulating a gesture his character has seen on a poster of Humphrey Bogart (1899–1957).

Brecht's writing on epic theater prompted film critics to see the truncated performance style in modernist films as ''Brechtian.'' The term served to differentiate the minimalist presentation of social types from the more histrionic style used in early cinema. With impassive performances in modernist films identified as Brechtian, expressive performances in a representational style came to be seen as ''Stanislavskian.'' The connection between representational performance styles and the

MARLON BRANDO

b. Omaha, Nebraska, 3 April 1924, d. 1 July 2004

Marlon Brando is often considered by many to be America's greatest actor. He made his stage debut in 1944 and won acclaim for his 1947 performance in *A Streetcar Named Desire*, directed by Elia Kazan. Following his film debut in 1950 Brando quickly became the preeminent actor in postwar America. He received Academy Award® nominations for his performances in *A Streetcar Named Desire* (1951), *Viva Zapata!* (1952), and *Julius Caesar* (1953), and an Oscar® for his performance in *On the Waterfront* (1954).

Publicity surrounding these films helped to establish the idea that Brando's acclaimed performances represented the arrival of Method acting in Hollywood. To understand Brando's work as a Method actor, however, it is important to recognize that the principles of acting and actor training associated with the Method were developed by three different individuals: Lee Strasberg, Stella Adler, and Sanford Meisner. Each focused on different methods of preparation and character development: Strasberg focused on affective memory, Adler emphasized imagination, and Meisner stressed the importance of actors' connection. Brando took classes at the Actors Studio when it opened in New York in 1947, but he did not study with Strasberg, who joined the Actors Studio in 1948 and became its artistic director in 1951. Instead, beginning in 1942, Brando studied with Adler at the New School in New York. The New School's Dramatic Workshop, established by Erwin Piscator, who established the principles of epic theater that Bertolt Brecht would make famous, gave Brando the chance to perform in Shakespearean and symbolist productions. Studying with Adler, Brando was trained not to use memory and personal history as the basis for developing characterizations, but to enter into a character's fictional world by studying the script and historical accounts that would shed light on the character's given circumstances.

Working with Adler also instilled in Brando the belief that actors were not isolated artists, but instead citizens who should have a point of view about society. Brando's decision to protest Hollywood's representations of Native Americans by declining the Academy Award® for his performance in *The Godfather* (1972) is seen by many critics as a flamboyant gesture of a short-lived political stance. Yet, careful review of the roles Brando selected throughout his career reveal an engaged and long-standing interest in decrying the unchecked exercise of power. Brando's characterizations in *Reflections in a Golden Eye* (1967) and *Burn!* (1969) are especially rich for their depiction of power's devastating effects. His portrayals in *The Ugly American* (1963), *The Godfather*, and *Apocalypse Now* (1979) are good examples of his ability to craft performances that suggest the allure and the ruthlessness of men who operate beyond the boundary of social norms. While he is often associated with the rebel characters he portrayed, Brando is best understood as a gifted actor, skilled enough to create performances that also invariably exposed the downside of rogue masculinity.

RECOMMENDED VIEWING

A Streetcar Named Desire (1951), *The Wild One* (1954), *On the Waterfront* (1954), *The Young Lions* (1958), *Mutiny on the Bounty* (1962), *Reflections in a Golden Eye* (1967), *Burn!* (*Queimada!*, 1969), *The Godfather* (1972), *Last Tango in Paris* (1973), *Apocalypse Now* (1979), *A Dry White Season* (1989)

FURTHER READING

Brando, Marlon, with Robert Lindsey. *Brando: Songs My Mother Taught Me*. New York: Random House, 1994.

Hodge, Alison, ed. *Twentieth-Century Actor Training*. New York: Routledge, 2000.

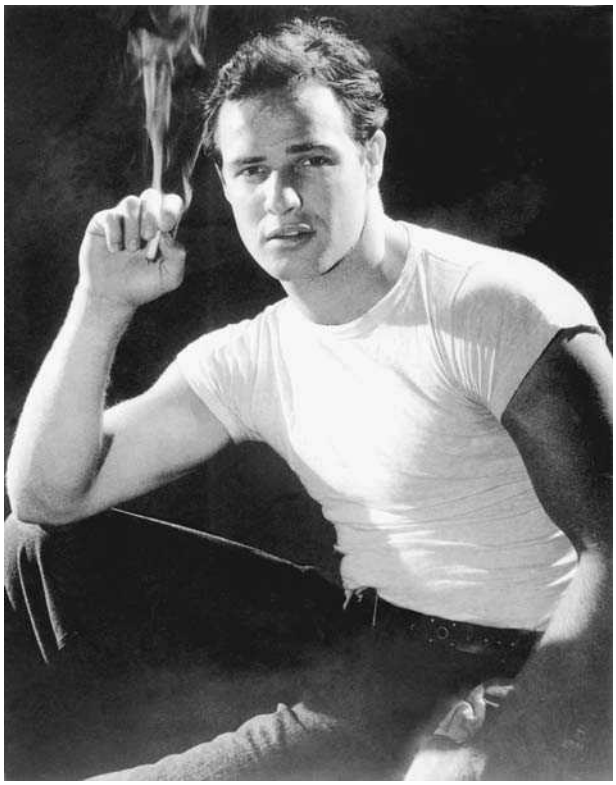
Krasner, David, ed. *Method Acting Reconsidered: Theory, Practice, Future*. New York: St. Martin's, 2000.

McCann, Graham. *Rebel Males: Clift, Brando, and Dean*. New Brunswick, NJ: Rutgers University Press, 1993.

Shipman, David. *Brando*. Garden City, NJ: Doubleday, 1974.

Cynthia Baron

Russian actor-director-theorist Konstantin Sergeyevich Stanislavsky (1863–1938) is not surprising. In 1906 the Moscow Art Theatre's first European tour prompted theater critics to discuss the marvelous details of the actors' stage business. Their reviews called attention to the actors' ability to create the impression of everyday life. During the Moscow Art Theatre's tours in America in 1923 and 1924, which featured productions from the company's 1906 tour (*Tsar Fyodor*, *The Lower Depths*, *The Cherry Orchard*, and *The Three Sisters*), American critics were



Portrait of Marlon Brando at the time of* A Streetcar Named Desire *(1951). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

equally impressed by the simplicity and naturalness of the actors' performances.

There is a connection between the multidimensional "System" Stanislavsky developed over the course of his career and representational performance styles because the System included new methods that actors could use to prepare for and execute performances suited to the demands of late-nineteenth-century naturalism. For example, in place of studying painting or sculpture to create poses that would reveal characters' emotional states, actors using Stanislavsky's System learned to use script analysis to understand a character's circumstances and a script's fictional world. Rather than working to create certain images in their performances, Stanislavsky's actors turned to historical research and observation of everyday life. This research provided the basis for actors' imaginative creation of details about their characters' life history and social environment. When combined with exercises that enhanced actors' ability to relax on stage and focus their attention on fellow actors, the process of script analysis devised by Stanislavsky made it possible for actors to create performances that seemed to be lifted from everyday life.

From the 1920s forward, most actors in the United States have approached performance using strategies based on their understanding of the approach to actor training, character development, and performance outlined in the Stanislavsky System. In the 1930s dialogue directors, who worked with film actors to develop characterizations, and drama coaches, who developed actor-training programs for the studios, became an integral part of Hollywood's industrial production process. At institutions such as the American Academy of Dramatic Art and the Pasadena Playhouse, actors working in film learned scientific, modern, and systematic methods for developing characterizations and working in film. Many film actors took classes at the Actors Laboratory in Hollywood, which was established in 1941 by Group Theatre actors Morris Carnovsky (1897–1992), Roman Bohnen (1894–1949), J. Edward Bromberg (1903–1951), and Phoebe Brand (1907–2004) (all of whom shared Stella Adler and Sanford Meisner's opposition to Lee Strasberg's interpretation of Stanislavsky). Courses at the Actors Lab and at long-established institutions, and working sessions with drama coaches such as Sophie Rosenstein, were all grounded in Stanislavsky's view that actors must ask what the character would do in the given circumstances. In the late 1940s, when studios reduced their investment in contract players and communist-front allegations forced the Actors Lab to close, Robert Lewis (1909–1997), Elia Kazan (1909–2003), and Cheryl Crawford (1902–1986) established the Actors Studio in New York. Soon after, Lee Strasberg (1901–1982) assumed the role of artistic director, and in the decades that followed, Strasberg popularized the American Method, which inverts Stanislavsky's System by encouraging the actor to ask how he or she would feel in the character's situation.

The distinction scholars seek to describe by referring to Brechtian and Stanislavskian performance styles is an important one, but it is better understood as a contrast between presentational and representational styles. In a Hollywood studio–era film such as *Mr. Smith Goes to Washington* (Frank Capra, 1939), editing and framing choices are subordinate to actors' movements and facial expressions. Like the film's musical score and sound design, they serve to enhance audience access to characters' subjective experience and desires. Actors' performances are designed to disclose the inner lives of their characters. By comparison, in a modernist film such as Godard's *Weekend* (1967), editing and frame compositions often exclude close-ups. That approach eliminates cathartic or emotion-laden moments from the screen. *Weekend*'s editing, framing, sound design, and camera movement also are often unrelated to actors' movements or interactions, serving instead to provide commentary on the film's polemical vignettes. The figures in the film

are not defined by their personality traits, but instead represent social types shaped entirely by external forces.

As shorthand, it might make sense to discuss Stanislavskian performances in films such as *Mr. Smith Goes to Washington* and Brechtian performances in films such as *Weekend*, but doing that obscures important information about the multifaceted system Stanislavsky developed. Today, scholars and practitioners alike recognize that Stanislavsky's System can be used to create a range of performances styles. They see the value of analyzing scripts to understand (1) the problems characters need to solve to reach their goals, (2) the specific actions characters will use to reach their goals, and (3) the structure of scenes that arises from the actions characters take in pursuit of their goals. Many scholars now recognize that Brecht actually used Stanislavsky's System to develop performances and that Brecht's approach to staging required actors to use direct address, truncated performances, and animated acting styles imbued with the dynamic energy of circus and music hall performances.

Describing performances in mainstream Hollywood films as Stanislavskian and performances in modernist European films as Brechtian dissuades observers from seeing that even in largely representational performances, actors step outside their characters to comment on their characters and on their performances. What makes performances so compelling in Cassavetes's films, for example, is the fact that they not only create memorable characters, but also contain moments when actors seem to comment on the narrative and on their participation in the film. The Brechtian potential of Stanislavskian performances is also disclosed by many of Orson Welles's performances. His portrayals in *Jane Eyre* (1944), *The Third Man* (1949), *The Long Hot Summer* (1958), *Touch of Evil* (1958), and *Campanadas a medianoche* (*Chimes at Midnight*, 1965) do not simply present audiences with a character, or even the star performance of a character. Instead, Welles's portrayals enlist sympathy for the characters, critique the social and economic conditions the characters exemplify, and comment on Welles as an artist working in a capital-intensive industry.

CHANGING VIEWS OF MEDIATED PERFORMANCE

Film scholars are coming to the view that presentational and representational acting styles are options that exist along a continuum, rather than opposite and mutually exclusive approaches, and they recognize that actors draw on a range of methods to prepare for and execute film performances. Acknowledging that film and theater portrayals require the same depth of preparation, and that each context requires unique adjustments, film scholars have set aside definitions of film acting that involve a strict opposition between stage and screen acting. Instead, gaining insights from video and performance art, television and performance studies, they now see connections between performance in film and other forms of mediated performance. Anthologies such as *More Than a Method* (Baron, Carson, and Tomasulo, 2004) feature scholarship that considers ways that performance elements contribute to films' meaning and emotional effects—even though audiences encounter performances in relationship to other aspects of the film's visual, aural, and narrative design.

Scholars have also developed more nuanced ways of considering authorship and film performance. They acknowledge that film performances are made up of physical and vocal expressions produced by actors—even in cases when directors such as Stanley Kubrick (1928–1999) maintain a high degree of control by tricking actors, misinforming actors, or giving actors predetermined line readings and body positions. They recognize that screen performances depend on actors' voices and actors' bodies as the source of characters' movements—even in animated and computer-generated films. Like performances in disparate forms of theater, video, television, and new media, acting in film depends, at least in part, on actors who use their bodies and voices to create impressions, moods, and characterizations.

SEE ALSO *Casting; Character Actors; Child Actors; Direction; Star System; Stars; Supporting Actors; Theater*

FURTHER READING

Baron, Cynthia, Diane Carson, and Frank P. Tomasulo, eds. *More Than a Method: Trends and Traditions in Contemporary Film Performance*. Detroit, MI: Wayne State University Press, 2004.

Barton, Robert. *Acting Onstage and Off*. 4th ed. Belmont, CA: Wadsworth, 2005.

Benedetti, Robert. *Action! Acting for Film and Television*. Boston: Allyn and Bacon, 2001.

Brewster, Ben, and Lea Jacobs. *Theatre to Cinema: Stage Pictorialism and the Early Feature Film*. New York: Oxford University Press, 1997.

Cardullo, Bert, Harry Geduld, Ronald Gottesman, and Leigh Woods, eds. *Playing to the Camera: Film Actors Discuss Their Craft*. New Haven, CT: Yale University Press, 1998.

Carnicke, Sharon Marie. *Stanislavsky in Focus*. London: Harwood Academic, 1998.

Lovell, Alan, and Peter Krämer, eds. *Screen Acting*. London: Routledge, 1999.

Naremore, James. *Acting in the Cinema*. Berkeley: University of California Press, 1988.

Pearson, Roberta E. *Eloquent Gestures: The Transformation of Performance Style in the Griffith Biograph Films*. Berkeley: University of California Press, 1992.

Rosenstein, Sophie, et al. *Modern Acting: A Manual*. New York: Samuel French, 1936.

Tomlinson, Doug, ed. *Actors on Acting for the Screen*. New York: Garland, 1994.

Tucker, Patrick. *Secrets of Screen Acting*. 2nd ed. New York: Routledge, 2003.

Weston, Judith. *The Film Director's Intuition: Script Analysis and Rehearsal Techniques*. Studio City, CA: Michael Wiese, 2003.

Wexman, Virginia Wright. *Creating the Couple: Love, Marriage, and Hollywood Performance*. Princeton, NJ: Princeton University Press, 1993.

Wojcik, Pamela Robertson, ed. *Movie Acting: The Film Reader*. New York: Routledge, 2004.

Cynthia Baron

ACTION AND ADVENTURE FILMS

Action and adventure have long been established features of American and other national cinemas. Associated with narratives of quest and discovery, and spectacular scenes of combat, violence and pursuit, action and adventure films are not restricted to any particular historical or geographic setting. Indeed, the basic elements of conflict, chase, and challenge can be inflected in any number of different directions. As such, action and adventure as cinematic forms are constantly in the process of reinvention, manifesting themselves in a multiplicity of different genres and sub-genres over time. It is nonetheless useful to distinguish between the two terms and the kind of cinema to which they refer, since "action," "adventure," and "action-adventure" are all descriptors with difference valences. With this in mind, a rudimentary distinction can be made between action *sequences* and adventure *narratives*. Action is associated with a particular kind of scene or spectacle (explosions, chases, combat); adventure, by contrast, implies a story (typically, though not always, the quest narrative) often located within a fantasy or exoticized setting, for example, the search for mythical objects or treasure in such films as *King Solomon's Mines* (1950) and *Raiders of the Lost Ark* (1981).

Despite their generic diversity, all action and adventure films focus on some form of conflict. Alone or as part of a group, the heroes face some figure, force, or element that challenges them physically and mentally. They may face an opponent of enormous size, strength (*The Terminator*, 1984) or intelligence (*The Matrix* trilogy, 1999, 2003, 2003), alien or supernatural forces (the monstrous creature in the *Alien* series, 1979, 1986, 1992, 1997; the invading alien ships in *Independence Day*, 1996), an unjust system (the British in *Captain Blood*, 1935; imperial power in the *Star Wars* series, 1977, 1980, 1983, 1999, 2002, 2005), mechanical malfunctions (runaway trains in *The Hazards of Helen*, 1914; the booby-trapped bus in *Speed*, 1994), a natural disaster (*Volcano*, 1997), or simply a harsh natural environment (the deserts of *Lawrence of Arabia*, 1962). Of course, many action and adventure films often call on several of these elements in combination: thus, in *The Thief of Bagdad* (1924), Ahmed (Douglas Fairbanks) faces physical humiliation at the hands of palace guards before traversing a series of challenging environments and defeating a variety of monsters and treacherous human opponents in order to claim his prize (marriage to the princess). In all these circumstances, the action or adventure hero is called upon to demonstrate courage, initiative and physical endurance, ultimately triumphing over what are typically cast as impossible odds.

EARLY AND SILENT ACTION AND ADVENTURE

Action and adventure form a key component of early and silent cinema. At a relatively early stage of film history, elements of chase and pursuit were developed into basic narratives through innovations in editing, evident in such important cinematic reference points as *The Great Train Robbery* (1903) in the United States and *A Daring Daylight Burglary* (1903) in the United Kingdom. Both titles involve crime, some form of pursuit, and the ultimate capture of the thieves in question by the forces of law. The sensational appeal of crime and pursuit remain evident throughout the silent era. Film historians such as Richard Abel and Ben Singer have done much to map

Bruce Willis in the prototypical contemporary action film* Die Hard *(John McTiernan, 1988). © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

the appeal of sensational cinema in the period, pointing out that what we now typically term "action" was framed within the silent era as a form of popular melodrama featuring scenes of peril, pursuit, villainy, and rescue, forms derived in part from spectacular theatrical traditions. These basic elements of chase and pursuit were also given comic inflection in Mack Sennett's highly successful slapstick Keystone productions, most notably through the antics of the "Keystone Kops."

As the silent cinema reached maturity in the United States, the most remarkable action star of the period was undoubtedly Douglas Fairbanks (1883–1939), who defined both the historical adventure and the action spectacle for the silent era. From his unexpected success with *The Mark of Zorro* (1920), a departure from the star's established association with comedy, Fairbanks appeared in a series of costly spectacles that showcased his athleticism and physical exuberance, notably *Robin Hood* (1922) and *The Thief of Bagdad* (1924). The latter, directed by Raoul Walsh, is an epic fairytale film featuring extravagant sets and breathtaking choreography. The film follows Fairbanks's Ahmed from life as a thief on the streets of Bagdad through various adventures that end in his redemption through love and heroism. Rudolph Valentino (1895–1926), Fairbanks's contemporary, was also associated with exoticized adventure in such films as *The Sheik* (1921) and his last film, *Son of the Sheik* (1926), his star persona foregrounding eroticism rather than the athleticism that was Fairbanks's trademark. However different, dance draws the two together, with *The Thief of Bagdad* clearly being influenced by contemporary dance styles and Valentino's being heavily associated with the ethnic eroticism of the tango. Both stars are analyzed in *This Mad Masquerade* by Gaylyn Studlar, who explores their images within the period's evolving and fluid discourses of American manhood. Their different images underline the centrality of the star body to action and adventure films: as a form that foregrounds the body in motion and in combat, action and adventure cinema advances a physical (frequently sexualized), imagery of heroism that veers between the poles of aggression and grace.

Though lacking the continuing cultural visibility of Valentino as star, the "serial queen" has attracted critical attention as an extremely popular site of action and spectacle in the silent era. As Singer notes, serial star Pearl White (1889–1938) was an extraordinarily popular performer, with high-grossing serials such as *The Perils of Pauline* (1914) demonstrating the association between intrepid action heroines, modernity and early cinema (*Melodrama and Modernity*, pp. 214–216). Jennifer Bean explores such connections to the long-running serial *The Hazards of Helen* (1914–1917). She foregrounds the railroad and other forms of transportation as important sources of cinematic thrills within these films and as a marker of the perceived speed and unreliability of modern life. The centrality of female performers to action and adventure in the silent period, admittedly within the less prestigious form of the serial, usefully frames the critical interest in contemporary Hollywood action heroines (*Action and Adventure*, pp. 21–23).

Finally, it should be noted that the silent cinema also sees the formation of a tradition of adventure filmmaking strongly associated with special effects. The fabulous sets of the Fairbanks adventures represent one such source of spectacle. Of equal significance is the appeal of landmark films such as the adaptation of Jules Verne's *20,000 Leagues Under the Sea* (1916), complete with elaborate underwater sequences, or the ground-breaking stop-motion animation detailing dinosaurs in the lavish 1925 adaptation of Sir Arthur Conan Doyle's *The Lost World*. Such laboriously produced films exploiting a variety of technical innovations indicate the early importance of spectacular scenes as a defining feature of action and adventure cinema.

CLASSICAL CINEMA: HISTORICAL ADVENTURE

Within the classical period of American cinema, a variety of action and adventure types were produced, several achieving distinct generic status (the western, gangster, and war film pre-eminently). Setting aside for the moment these familiar action genres, we might consider the historical adventure film as the classical cinema's central manifestation of action and adventure. In his comprehensive study of the genre, Brian Taves suggests that historical adventure comprises five principal types which relate to the setting or activity associated with the major characters: swashbuckler, pirate, sea, empire, and fortune hunter. Of these, the swashbuckler is the most familiar, an adventure form associated with a hero who battles against unjust authority, displaying martial skills in extravagant scenes of swordplay, often combined with verbal wit. Though by no means associated with one studio alone, Warner Bros. notably generated a series of successful historical adventures featuring Errol Flynn (1909–1959), first as the eponymous hero in *Captain Blood* and subsequently in such titles as *The Charge of the Light Brigade* (1936) and *The Adventures of Robin Hood* (1938). In the latter, both a commercial and critical success, Flynn was paired once more with female lead Olivia de Havilland (b. 1916). This Technicolor epic, with its spectacular sets and scenes of combat, built on Fairbanks's successes of the silent period. Flynn's Hood quips as he scales walls and fights in trees, atop tables, and on staircases, suggesting a hero equally at home in natural and human-made environments. Robin's good looks, hearty good humor, and martial skills position him as both one of the people and a leader of men, his virtues contrasted to the idle indulgence of most of the ruling class he opposes. Released on the eve of World War II, the film offered as explicit a condemnation of authoritarian regimes as was perhaps possible within the restrictions of the day. In its alignment with the Saxons, an oppressed group that has lost power (rather than never having had it), against the Normans, *The Adventures of Robin Hood* exploits the political impulses that Taves sees as central to the historical adventure, without ever needing to touch on the complexities of power and oppression within the United States itself. The historical adventure continued as a Hollywood staple through to the mid-1950s, showcasing various athletic, pin-up male stars, including Tyrone Power (1913–1958), Douglas Fairbanks Jr. (1909–2000), Burt Lancaster (1913–1994), and Stewart Granger (1913–1993). In turn, this tradition was revived in the 1970s, with films such as the American-British co-production of *The Three Musketeers* (1973), and has remained evident in later successes, such as *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), hybridized with horror elements.

Many adventure films depict their protagonists journeying to or through a geographically and culturally distant landscape. Whether explicitly figured as the space of empire, or simply evoked as primitive, non-western ("other") worlds, adventure space typically exists to be conquered or in some way mastered. Its inhabitants are defined as inferior and/or threatening to the white/western adventurers who enter these sites. *The Lost World*, with its Amazon setting, can be framed in this way, as can various H. Rider Haggard adaptations, such as *She* (1935) and *King Solomon's Mines* (both novels have been filmed on numerous occasions, the latter again in 2004). Perhaps the best-known character to function within this type of adventure space is Tarzan, a character first filmed in the silent period (*Tarzan of the Apes*, 1918) and forming a cinematic staple of the adventure film for decades. The former Olympic swimmer Johnny Weissmuller (1904–1984) portrayed Tarzan in a series of films, beginning with *Tarzan the Ape Man* (1932); subsequently, a number of other male stars and athletes portrayed the character

ERROL FLYNN

b. Hobart, Tasmania, Australia, 20 June 1909, d. 14 October 1959

Errol Flynn is the Hollywood star most closely associated with the genre of historical adventure at the height of that cycle's popularity. His good looks and athletic performance came to define the romantic male exuberance of the swashbuckler.

Flynn's most successful and influential films were made at the beginning of his career as a leading actor. *Captain Blood* (1935), which both propelled Flynn into stardom and set the terms of his subsequent image, was the first of several collaborations with the director Michael Curtiz and the co-star Olivia de Havilland. He plays Peter Blood—a doctor turned fighter who is sold into slavery by a tyrannical English monarch, flees with his fellow captives to escape slavery for a life of piracy, and finally reclaims his position and marries his former owner (de Havilland), when the monarchy changes—the archetypal redeemed rogue.

Flynn starred in a variety of different genre films, including westerns and war movies, romances and comedies. Early in his career he demonstrated dramatic versatility in the remade World War I aviation drama *The Dawn Patrol* (1938), yet Flynn's stardom remained linked to the swashbuckling roles he played in Warner Bros. historical adventures. Of these, the most accomplished and well regarded is certainly *The Adventures of Robin Hood* (1938), an acclaimed Technicolor adventure in which Flynn romances de Havilland's Marion, fights memorably with Basil Rathbone's Sir Guy of Gisbourne, and outwits Claude Rains's weaselly Prince John. Effectively showcasing his physical grace and athleticism, boyish good looks, and easy manner, Flynn plays Robin Hood as a charismatic figure of roguish charm, a conservative rebel whose robbery and violence is, like Peter Blood's piracy, a clear response to injustice. Produced during World War II, *The Sea Hawk* (1940) also effectively exploited Flynn's adventure-hero persona while emphasizing the contemporary resonances of its tale of Spanish imperial expansionism.

If Flynn's film career was defined by the romantic figure of the swashbuckler, his star persona was framed by sexual scandal. His (first) trial for statutory rape in 1942 had a devastating effect, even though Flynn was acquitted, initiating a period of personal and physical setbacks. Alcohol and drug use led to a marked decline in the looks on which his career had been founded. *The Master of Ballantrae* (1953) was his last swashbuckling hit (though not his last effort in the genre) and marked the end of his contract with Warner Bros. His final years included a series of performances as alcoholics, in a somewhat perverse on-screen enactment of his physical decline; the first of these, *The Sun Also Rises* (1957), received critical praise, generating renewed interest in the star's career.

RECOMMENDED VIEWING

Captain Blood (1935), *The Charge of the Light Brigade* (1936), *The Adventures of Robin Hood* (1938), *The Dawn Patrol* (1938), *Dodge City* (1939), *The Sea Hawk* (1940), *They Died With Their Boots On* (1941), *Gentleman Jim* (1942), *Adventures of Don Juan* (1948), *The Sun Also Rises* (1957)

FURTHER READING

Flynn, Errol. *My Wicked, Wicked Ways: The Autobiography of Errol Flynn*. New York: Cooper Square, 2003.

McNulty, Thomas. *Errol Flynn: The Life and Career*. Jefferson, NC: McFarland, 2004.

Richards, Jeffrey. *Swordsmen of the Screen, from Douglas Fairbanks to Michael York*. London and Boston: Routledge and Kegan Paul, 1977.

Yvonne Tasker

in films featuring action sequences, an adventure setting, and a legitimate context in which to display near-naked bodies. The long-running cinematic success of the Tarzan story can be understood in terms of its deployment of a series of core action and adventure elements, which reassured viewers through white male dominance in an African landscape defined by its remoteness and racial difference. Such constructions are not limited to fantastic representations of Africa, of course; the construction of native American lands and peoples within the western may also be considered in this context—the much discussed John Ford film *The Searchers* (1956), for instance. As this suggests, sites closer to home may still be rendered as threatening, fantastic, and exotic within the codes of Hollywood adventure. Equally, though, the quest for empire may provide the explicit setting for war, as in the British action epic *Zulu* (1964); produced in a period defined by Britain's emerging post-imperial status, the

Errol Flynn as* Captain Blood *(Michael Curtiz, 1935).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

film depicts British forces as hopelessly outnumbered by Zulu opponents.

CHALLENGES AND CHANGE: THE 1970s AND AFTER

With the collapse of the Production Code in 1968 and the introduction of a ratings system, Hollywood action films of the 1970s begin to push acceptable boundaries with respect to screen violence. Arthur Penn's stylish gangster film *Bonnie and Clyde* (1967) and Sam Peckinpah's elegiac western *The Wild Bunch* (1969), both controversial at the time, have been read as important markers in a move toward a clearly differentiated, adult form of violent cinema in which scenes of dramatic and bloody death are vividly portrayed. The series of films initiated by Don Siegel's *Dirty Harry* (1971), featuring Clint Eastwood as the eponymous rogue cop, routinely feature shocking images of death, violence, and torture. The 1960s and 1970s saw not only a more explicit rendition of violence but also a reinvigoration of various chase and pursuit formats, a process facilitated by new technologies including more mobile cameras (*Action and Adventure Cinema*). For Romao, films such as *Bullitt* (1968) work to harness the counter-cultural associations of rebel masculinity signalled by the automobile, rendering old forms (the car chase) exciting for a new generation (pp. 139–141).

Informed in a rather different way by anti-traditional culture and politics, the 1960s and 1970s witnessed the emergence of a cycle of thrillers in which the protagonist is caught within a bewildering and extensive conspiracy. *The Manchurian Candidate* (1962) features both brainwashing by captors during the Korean War (a familiar construction of Southeast Asia as threatening to the United States) and a political conspiracy involving the protagonist's mother. The director John Frankenheimer followed up with another conspiratorial thriller, *Seven Days in May* (1964), which sees a military coup narrowly averted. Paranoid traditions continued well into the 1970s with such films as *The Parallax View* (1974) and *Winter Kills* (1979). Typically critics have framed this tradition in terms of popular scepticism toward official government in the wake of the Watergate scandal and US military involvement in Vietnam. Later surveillance/persecution fantasies, such as *Enemy of the State* (1998), *Conspiracy Theory* (1997), and the futuristic *Minority Report* (2002), suggest the more general appeal of this mode of narrative.

The 1970s also saw the emergence of black action cinema (sometimes called "blaxploitation") with both male and female heroes deploying violence, gun power, and martial arts against oppressive enemies and institutions. The sports star Fred Williamson (b. 1938) appeared in a variety of European and US productions during this period, while Pam Grier (b. 1949) established herself as an action icon in such films as *Coffy* (1973) and *Foxy Brown* (1974). Many critics regard blaxploitation as a problematic mode of film production because it typically employed familiar but unwelcome racial and sexual stereotypes. Significantly, though, black action films of the 1970s strongly evince the influence of Hong Kong filmmaking on American cinema. In particular, the international stardom achieved by the Hong Kong cinema martial arts icon Bruce Lee (1940–1973) suggests the possibility of shifting the seemingly fixed association between heroism and whiteness in US cinema. Lee's premature death, in the same year that his first (and only) American production, *Enter the Dragon* (1973), scored a huge commercial hit, reinforced his iconic status.

Although some of these films have critical or cult status, it is worth noting that many black action films, and other films that potentially troubled traditional configurations of American heroism, were associated with low-budget production and/or restricted in their theatrical distribution. Yet from the end of the 1970s to the present day, action and adventure films have been associated with some of the most costly, highly promoted,

and highly profitable Hollywood films and franchises. Thus, while action and adventure forms took on challenging material (in terms of both censorship and mainstream taste) in the 1970s, the decade also saw the reinvention of a family adventure tradition that has continued to fare well commercially, if not critically. The release of George Lucas's enormously successful fantasy adventure, *Star Wars*, underlined the commercial potential of "safe" adventure scenarios. Lucas and his contemporary Steven Spielberg, director of adventure hits such as *Raiders of the Lost Ark* and *Jurassic Park* (1993), have come to represent a commercially lucrative yet culturally conservative vision of the action-adventure film, one which remains enormously influential.

Action, as distinct from adventure, was significantly redefined once more in the American cinema of the 1980s: "action" became a widely used term to promote films as generic, rather than for describing one element of a film's repertoire of pleasures or a type of sequence. Through its association with the blockbuster, action and adventure cinema is increasingly typified by pleasures of spectacle and excess, a showcase for innovations in special effects, including three-dimensional computerized imagery. Action and comedy also became an increasingly common pairing, as the earnest action narratives of the 1980s gave way to more or less explicit action-comedy and tongue-in-cheek enactments of the genre's conventions and character types, as seen in such films as *Con Air* (1997) and *Charlie's Angels* (2000). Such films ask, even require, that audiences not take them too seriously; it is as if filmmakers, aware of action cinema's reputation for ideological simplicity and spectacular violence, seek to acknowledge and to revel in the genre's fantastical premises.

Two male stars are particularly associated with the genre's prominence during the 1980s: Sylvester Stallone (b. 1946), star of the highly successful and culturally controversial *Rambo* series (1982, 1985, 1988), about a vengeful Vietnam veteran's quest for redemption; and the former bodybuilder Arnold Schwarzenegger (b. 1947), whose film career proved to have far greater longevity than Stallone's, arguably due to his greater talent for comedy. These stars' muscular bodies have stood in for the general excess with which 1980s action is associated. Shifting this emphasis onto bodily display, a new group of male action stars came to prominence during the 1980s and 1990s, among them such A-list stars as Tom Cruise, Mel Gibson, and Will Smith. In reflecting on the male stars associated with action and adventure in this period, it is notable that these genres have been somewhat more open to black, Asian, and Latino performers than some other Hollywood genres. Yet this diversity in casting is by no means in conflict with the cultural conservatism associated with action and adventure. Just as 1970s blaxploitation deploys uncomfortable racial and sexual stereotypes, the 1980s variant of biracial buddy movies, such as *48 Hours* (1982), the *Lethal Weapon* series (1987, 1989, 1992, 1998), and the *Die Hard* series (1988, 1990, 1995), has been read as a strategy to exploit and contain black male stars, such as Eddie Murphy. These films pair black and white stars in order to appeal to the widest audience demographic, and in the process black characters are typically portrayed within primarily (or entirely) white institutional contexts. More recently, Mary Beltrán considered Hollywood's deployment of biracial and multi-ethnic stars such as Vin Diesel and Keanu Reeves in terms of economic and cultural expediency (p. 54).

INTERNATIONAL ACTION

European cinemas boast strong national action traditions. These range from Italian westerns and *peplum*, defined by Richard Dyer as "a cycle of adventure films centered on heroes drawn from classical antiquity played by American bodybuilders" (p. 286), to the British gangster film, such as *Brighton Rock* (1947) and *The Long Good Friday* (1980). Frequently European action films are successful primarily within local markets, although there are also notable international successes, such as *Nikita* (Luc Besson, 1990) and *Lola rennt* (*Run, Lola Run*, Tom Twyker, 1998). That both of these titles focus on female protagonists is not insignificant, since the marketing of a certain image of female action became increasingly central to the genre through the course of the 1990s. Hong Kong action cinema has also accorded female fighters a more central position than has Hollywood cinema. With the success of Hong Kong action cinema in the United States, a series of awkward attempts to incorporate Hong Kong stars within American filmmaking practices occurred, many featuring Jackie Chan (b. 1954) or Jet Li (b. 1963) (the latter moving from villain to hero in his American films). A huge star in Asian markets, Chan finally achieved a measure of consistent commercial success in the United States through variants of the bi-racial buddy formula, for instance, in *Rush Hour* (1998).

With the migration of many Hong Kong filmmaking personnel at the end of the 1990s, different patterns of influence and exchange become notable. The critical and commercial interest in the Hong Kong director John Woo (b. 1946), who has had some success in Hollywood with such films as *Face/Off* (1997) and *Windtalkers* (2002), is one manifestation. Perhaps more indicative is the use of Hong Kong fight choreography, though less often with Asian performers, in Hollywood films such as *The Matrix* series and *Charlie's Angels*. Quentin Tarantino's decision to film sections of his hit martial arts pastiche *Kill Bill,*

ARNOLD SCHWARZENEGGER
b. Thal, Styria, Austria, 30 July 1947

A bodybuilder, entrepreneur, and movie star, Arnold Schwarzenegger is associated with the box-office prominence of spectacular action cinema through the 1980s and into the 1990s. Schwarzenegger achieved fame first as a bodybuilder, appearing in the documentary *Pumping Iron* (1977). From his early leading roles in comic book, fantasy muscle movies, notably *Conan the Barbarian* (1982) and *Conan the Destroyer* (1984), Schwarzenegger demonstrated a capacity for physical acting. His key success came with *The Terminator* (1984), a noirish science-fiction film in which he plays a cyborg sent from the future to kill the unwitting mother of a rebel leader yet to be born. Playing off the performer's machine/body and "robotic" delivery, the film ensured his iconic status. With minimal dialogue, Schwarzenegger's part focused on the formation of an image, one defined by his physical presence.

Schwarzenegger's subsequent 1980s action vehicles, such as *Commando* (1985) and *Predator* (1987), turned him from menacing villain to hero, frequently dwelling on his upper body in fetishistic detail. Many found the loving portrayal of strong, white male bodies to be a persistently troubling feature of the Hollywood cinema of this period. The qualities that had made Schwarzenegger so effective as a monstrous threat in *The Terminator* were harnessed with tongue-in-cheek humor in the films that position him as an action hero, yet the complex potential of such an iconic figure is evident, for instance, in *Total Recall* (1990), in which Schwarzenegger plays an everyman figure, his extraordinary physique somewhat less central against the futuristic context and various rebel mutants he encounters. The film that marked Schwarzenegger's mega-stardom, *Terminator 2: Judgement Day* (1991), rewrote his earlier signature role in these new heroic terms. His Terminator comes back from the future with a mission to protect, facing down an enhanced model (Robert Patrick) whose relatively slim frame and shape-shifting potential contrast sharply with the muscular cyborg "hero."

Ironically, *Terminator 2* foregrounded the built-in obsolescence of the muscular persona. The disappointing *Terminator 3: Rise of the Machines* (2003) some twelve years later underlines the difficulty in sustaining such a physically-defined mode of performance. The star's move to comedy built on and fed his action roles, themselves tinged with an almost parodic excess. Generic crossover is most explicit in *Kindergarten Cop* (1990), in which he plays a tough cop who goes undercover as a kindergarten teacher. In another kind of crossover activity, Schwarzenegger was elected as the Republican governor of California in 2003.

RECOMMENDED VIEWING

Conan the Barbarian (1982), *The Terminator* (1984), *Predator* (1987), *Total Recall* (1990), *Kindergarten Cop* (1990), *Terminator 2* (1991), *True Lies* (1994)

FURTHER READING

Andrew, Nigel. *True Myths: The Life and Times of Arnold Schwarzenegger, from Pumping Iron to Governor of California*, revised and expanded. London and New York: Bloomsbury, 2003.

Gallagher, Mark. "I Married Rambo: Spectacle and Melodrama in the Hollywood Action Film." In *Mythologies of Violence in Postmodern Media*, edited by Christopher Sharrett, 199–226. Detroit, MI: Wayne State University Press, 1999.

Glass, Fred. "Totally Recalling Arnold: Sex and Violence in the New Bad Future." *Film Quarterly* 44, no.1 (1990): 2–13.

Jeffords, Susan. "Can Masculinity Be Terminated?" In *Screening the Male: Exploring Masculinities in Hollywood Cinema*, edited by Steve Cohan and Ina Rae Hark, 245–261. New York: Routledge, 1993.

———. *Hard Bodies: Hollywood Masculinity in the Reagan Era*. New Brunswick, NJ: Rutgers University Press, 1994.

Yvonne Tasker

Vols. 1 and 2 (2003, 2004) in China suggests that both economic and aesthetic interests are at work in the ongoing exchange between Asian and American cinemas. Alongside this American refiguring of martial arts as a more central component of its action cinema, Asian filmmakers have secured global successes, producing an internationalized cinema that drew initially on the commercial success in the West of Ang Lee's art house action movie, *Wo hu cang long* (*Crouching Tiger, Hidden Dragon*, 2000). In this context, the commercial and

Arnold Schwarzenegger as* Conan the Destroyer *(John Milius, 1984). **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

critical success of Chinese director Zhang Yimou's *Ying xiong* (*Hero*, 2002) and *Shi mian mai fu* (*House of Flying Daggers*, 2004) after the failure to secure significant US distribution for the Hong Kong mega-hit *Siu lam juk kau* (*Shaolin Soccer*, 2001) suggests both the significant commercial potential of an emergent transnational action cinema within domestic markets and a conservative approach with respect to the marketing of such titles.

CRITICAL PERSPECTIVES: NATION, GENDER, AND RACE

While westerns, war, and gangster films have long generated critical interest, action per se began to receive sustained critical attention in the wake of its commercial pre-eminence during the 1980s. Two early 1990s studies of American action films have been particularly influential, Susan Jeffords's *Hard Bodies: Hollywood Masculinity in the Reagan Era* (1993) and Yvonne Tasker's *Spectacular Bodies: Gender, Genre and the Action Cinema* (1993). Both Jeffords and Tasker foreground questions of gender and politics, drawing attention to the genre's importance as a space for the elaboration of new formations of masculinity. Jeffords's analysis situates the muscular action stars of the 1980s against the contemporary neo-conservative context, suggesting a rhetorical association between the white, male "hard body" and the nation itself. Tasker frames the gender politics of 1980s action in related gender terms, emphasizing the class and racial dimensions of the genre. In line with the emphasis on action as a genre staging masculinity, several scholars in Steve Cohan and Ina Rae Hark's 1993 collection *Screening the Male: Exploring Masculinities in Hollywood Cinema* engage with action cinema, foregrounding the (barely) latent homoeroticism of the 1980s buddy movie in particular.

While action cinema has been much discussed in relation to its presentation of masculinity and male heroism, critics have also emphasized the long-standing role of women within both Hollywood and Hong Kong action cinemas. Tasker's analysis of the action heroine's physicality in terms of "musculinity" serves to foreground the performative dimensions of gender with respect to the buff female figures, like Sigourney Weaver in the *Alien* series and Linda Hamilton in *Terminator 2* (1991), who attracted the attention of feminist critics throughout the 1990s. Although women had long played supporting roles in action and adventure films, and had taken more central roles during the 1980s, toward the end of the 1990s Hollywood cinema began to foreground (or return to the fore) a glamorous, sexualized action heroine in such titles as *Charlie's Angels*, *Lara Croft: Tomb Raider* (2001), and *X-Men* (2000). The toned bodies of these film's female stars—Angelina Jolie, Halle Berry, Cameron Diaz—were markedly different from the more muscular or androgynous incarnations of the action heroine of the previous decade. Just as writers engaged with the tough male heroism of contemporary male action stars consider these images to have a wider cultural significance, feminist writers have been keen to map evolving ideas about women and gender through a discussion of action women. The central contradiction, critics have repeatedly stated, consists of the obviously—for some, excessively—sexualized filming of the female body, on the one hand, and the potentially empowering images of female physical confidence and strength on the other.

As this difference of perceptions perhaps suggests, while marketing copy writers and reviewers might frequently refer to adventure films as "timeless," film scholars have demonstrated the historical and cultural specificity of such fantasy scenarios. Action and adventure films clearly develop over time, engaging with and responding to contemporary themes and concerns in a

manner that is sometimes fairly straightforward and at other times more complex. Thus, for example, crime thrillers and cop and gangster films articulate perspectives on law and order, registering the social and ethnic upheavals of the 1970s. Yet while commonplace, it is somewhat reductive to read the vigilante or rogue cop cycles of the 1970s in the context of social upheaval. The muscular cinema and stars of the 1980s have been read as fantasized responses to the defeat of American forces in Vietnam. Similarly, such sprawling war films of the late 1970s as *Apocalypse Now* (1979) and *The Deer Hunter* (1978), which began to engage that conflict as a problematic aspect of US history, have been seen to register a cultural uncertainty about US involvement in the region.

Because action focuses on conflict, it is centrally concerned with defining heroism and presenting violence as just in some instances, unjust in others. As such, action and adventure narratives enact scenarios of social power at a variety of registers, whether as a response to oppression, a celebration of empire and conquest, or more generalized images of physical freedom from the restraints of culture (the hero as a commanding figure within a natural landscape, for instance). Yet violence and movement more generally are also presented as sources of formal pleasure within action cinema. Thus while it is important to place action and adventure narratives in their social and historical contexts, it is also necessary to understand their centrality as sites of pure cinematic spectacle.

SEE ALSO *Feminism; Genre; Martial Arts Films*

FURTHER READING

Abel, Richard. "The 'Culture War' of Sensational Melodrama, 1910–1914." In *Action and Adventure Cinema*, edited by Yvonne Tasker, 31–51. London: Routledge, 2004.

Bean, Jennifer. " 'Trauma Thrills': Notes on Early Action Cinema." In *Action and Adventure Cinema*, edited by Yvonne Tasker, 17–30. London: Routledge, 2004.

Beltrán, Mary C. "The New Hollywood Racelessness: Only the Fast, Furious, (and Multiracial) Will Survive," *Cinema Journal* 44, no. 2 (2005): 50–67.

Cohan, Steven, and Ina Rae Hark, eds. *Screening the Male: Exploring Masculinities in Hollywood Cinema*. London and New York: Routledge, 1993.

Dyer, Richard. "The White Man's Muscles." In *Race and the Subject of Masculinities*, edited by Harry Stecopoulos and Michael Uebel, 286–314. Durham, NC: Duke University Press, 1997.

Guerrero, Ed. *Framing Blackness: The African American Image in Film*. Philadelphia: Temple University Press, 1993.

Holmlund, Chris. "Wham! Bam! Pam! Pam Grier as Hot Action Babe and Cool Action Mama." *Quarterly Review of Film and Video* 22 (2005): 97–112.

Jeffords, Susan. *Hard Bodies: Hollywood Masculinity in the Reagan Era*. New Brunswick, NJ: Rutgers University Press, 1993.

Romao, Tico. "Guns and Gas: Investigating the 1970s Car Chase Film." In *Action and Adventure Cinema*, edited by Yvonne Tasker, 130–152. London: Routledge, 2004.

Singer, Ben. *Melodrama and Modernity: Early Sensational Cinema and Its Contexts*. New York: Columbia University Press, 2001.

Studlar, Gaylyn. *This Mad Masquerade: Stardom and Masculinity in the Jazz Age*. New York: Columbia University Press, 1996.

Tasker, Yvonne. *Spectacular Bodies: Gender, Genre, and the Action Cinema*. London: Routledge, 1993.

Taves, Brian. *The Romance of Adventure: The Genre of Historical Adventure Movies*. Jackson: University Press of Mississippi, 1993.

Yvonne Tasker

ADAPTATION

It seems certain that the first "fiction" film, *L'arroseur arrosé* (*The Waterer Watered*, 1895) by Louis Lumière (1864–1948), was based on an 1889 comic strip by "Christophe" and that two of the most famous early American narrative films, Edwin S. Porter's (1869–1941) *The Great Train Robbery* (1903) and *Dream of a Rarebit Fiend* (1906), were derived, at least in part, from contemporary theatrical and comic strip material respectively. Generally the earliest attempts at narrative cinema were taken from already existing literary or theatrical sources and have provided by far the largest proportion of script material for the cinema ever since. This process, however, has been regularly plagued by arguments over the vexed question of fidelity. To what extent should (or can) a film be "faithful" to its original source? Which aspects of literary or theatrical technique are compatible with the film medium and which cannot be successfully transferred? To what extent should filmmakers alter characterization, setting, or plot to suit their own interpretation of the original? Does it matter if the filmmaker changes the original almost completely and yet comes up with a cinematic masterpiece in its own right? Should a film adaptation, in other words, always have to justify itself in terms of its closeness to its literary original, or can the two be accepted and judged independently?

The questions continue to be debated. Most theorizing tends to split types of adaptation into three categories: strict, loose, or free (using these or somewhat similar terms). They also often distinguish between classic or well-known works where audiences already have some knowledge of the original and may expect to see this reproduced reasonably faithfully on the screen, and less famous or forgotten works where audience loyalty to the original is less significant. Many critics accept a compromise: if the essence of the original (theme, mood, tone in particular) is preserved and not deliberately or incompetently distorted, then other, less crucial, changes are acceptable. The claim that a successful adaptation should be medium specific—thoroughly rethought in terms of film and the filmmaker's own creative approach and not hampered by inappropriate adherence to literary or stage techniques—is also now commonly held. Such a view, for example, would approve of *A Clockwork Orange* (1971) by Stanley Kubrick (1928–1999), despite its being disowned by the author of the original novel, Anthony Burgess (1917–1993), who felt that Kubrick overemphasized the violent and negative aspects of the book.

The most difficult task for the filmmaker is probably to take a classic or currently popular work and present it in a way that avoids alienating those who have a commitment to their own interpretation of the original while simultaneously producing something that works successfully as a film in its own right. These adaptations would normally fall into the category of strict or loose, though free reworkings of, for example, William Shakespeare (1564–1616) (*Joe MacBeth*, 1955), Charles Dickens (1812–1870) (*Rich's Man's Folly*, 1931; based on *Dombey and Son*), or Jane Austen (1775–1817) (*Clueless*, 1995; based on *Emma*) certainly exist. One of the most highly acclaimed examples of an adaptation that has managed to please both die-hard admirers of the original books and to be accepted as a cinematic masterpiece is Peter Jackson's (b. 1961) version of J. R. R. Tolkien's (1892–1973) *The Lord of the Rings* trilogy (2001–2003).

A more common resource, however, has been to take works that, for reasons of literary style, plot, or characterization, are more amenable to being "tampered with" and are less complete or self-sufficient in their original form, or that belong to literary genres such as detective or gangster fiction, thrillers, westerns, or science fiction, which are often considered to be marginal in terms of literary respectability and are thus less likely to arouse indignation if they are "betrayed" in the process of adaptation. Many of the finest American films fall into these categories, as do those of the French New Wave works that were based on *Série noire* (1979) or pulp fiction.

ADAPTATION IN THE SILENT PERIOD

The earliest narrative films were rarely more than three to five minutes long, gradually extending to approximately twenty minutes by 1910, and then increasing steadily to a standard feature length of ninety to one hundred twenty minutes by the end of the silent era. Partly to avoid copyright payments and partly to exploit audience familiarity with already existing subject matter at a time when a coherent story could rarely be told on film without the use of copious intertitles or the services of a lecturer within the auditorium to explain the plot, the first adaptations were almost invariably taken from classic authors such as Shakespeare, Dickens, George Eliot (1819–1880), and Thomas Hardy (1840–1928) in Britain, and, on the Continent, Émile Zola (1840–1902), Johann Wolfgang von Goethe (1749–1832), Leo Tolstoy (1828–1910), Alexander Pushkin (1799–1837), and others. The sheer length of most of these works, however, prohibited any attempt at completeness, and standard practice was to choose well-known extracts or scenes that were relatively self-sufficient, such as the "Dotheboys School" scenes from *Nicholas Nickleby* or the shipwreck scene from *The Tempest*. As films gradually increased in length, valiant attempts were made to squeeze the whole plot of a novel or film into a running time of around twenty minutes. Popular titles adapted in this early period included *Uncle Tom's Cabin* (1903), *Frankenstein* (1910, and much filmed since, though never, despite such titles as *Mary Shelley's Frankenstein* [1994], with much authenticity), *Robinson Crusoe* (1913), *Faust* (1915), and *Don Quixote* (1915).

Technically, most of these early films were static—filmed from a fixed camera position, usually in long shot, and presenting action in tableau-like form. By the 1910s, however, cinematic technique had become much more sophisticated, with extensive camera movement, fuller use of screen space and camera angle and distance, a more naturalistic acting style, and creative editing that enhanced understanding of plot and character rather than simply moving the action from one setting to another. It became possible to tell stories on the screen with more completeness and complexity, though the desire to give the young medium cultural respectability led to continued reliance on Shakespeare and Dickens in particular. Soon, however, more recent "best-selling" works began to appear on the screen, such as Mrs. Henry Wood's (1814–1887) melodrama *East Lynne*, filmed as the first British six-reeler (sixty to seventy minutes) in 1913, and, more controversially, D. W. Griffith's (1875–1948) adaptation of Thomas Dixon's (1864–1946) *The Clansman*, filmed as *The Birth of a Nation*, one of the longest American features to date, in 1915. By the 1920s, such works predominated, with adaptations of now largely forgotten writers such as "Ouida" (1839–1908), Marie Corelli (1855–1924), Sir Hall Caine (1853–1931), E. Phillips Oppenheim (1866–1946), and the "sensational" novels of such writers as Michael Arlen (1895–1956), whose *The Green Hat* was filmed as *A Woman of Affairs* in 1928, starring Greta Garbo (1905–1990); while the endlessly prolific Edgar Wallace (1875–1932) may well hold the record for being the most frequently filmed English-speaking author ever.

In Europe the epics of the Polish novelist Henryk Sienkiewicz (1846–1916), such as *Quo Vadis?* (filmed in 1912), helped to provide material for the influential Italian historical dramas, and the novels of Selma Lagerlöf (1858–1940) were crucial sources for the great films of Victor Sjöström (1879–1960) and Mauritz Stiller (1883–1928) in Sweden, particularly the former's *Körkarlen* (*The Phantom Carriage*, 1921) and the latter's *Gösta Berlings saga* (1924). In France Jean Renoir's (1894–1979) *Nana* (1926), Jacques Feyder's (1885–1948) *Thérèse Raquin* (1928) and Marcel L'Herbier's (1888–1979) *L'argent* (*Money*, 1929) were all based on works by the still controversial Zola. L'Herbier also filmed Luigi Pirandello's (1867–1936) *Feu Mattias Pascal* (*The Late Mathias Pascal*, 1925) and Feyder adapted both the best-seller *L'atlantide* (*Lost Atlantis*, 1920) by Pierre Benoît (1886–1962) and *Crainquebille* (*Bill*, 1922) by the then prestigious Anatole France (1844–1924). What is probably the greatest French film of the 1920s, however, was a different sort of adaptation: every word of Carl Theodor Dreyer's (1889–1968) *La Passion de Jeanne d'Arc* (*The Passion of Joan of Arc*, 1928) was scrupulously based on the original transcripts of Joan's trial, and the austerity of the filmmaking style exactly matched the sparseness of the dialogue.

FILMING CLASSIC FICTION: 1927 TO THE PRESENT

While few people today would care whether *The Green Hat* was in any way betrayed by its transformation into

the Garbo vehicle *A Woman of Affairs*, the situation is very different with an acknowledged literary classic, where readers tend to have fixed, and widely differing, views of the appearance of the characters or setting—not to mention the meaning or interpretation of the work as a whole—and naturally wish to see these perceptions respected on the screen.

There are many other problems too. Even a relatively short novel cannot be filmed word for word within the confines of the two- to three-hour limit of the average film (though Erich von Stroheim [1885–1957] claimed to have done so with his original cut of *Greed* [1924] from Frank Norris's [1870–1902] novel *McTeague*). Selection, omission, and condensation of some kind is inevitable. This normally involves suppression of minor characters and subplots, though these may be among the aspects of the book most cherished by readers. More seriously, although a ten-second shot in a film can often replace pages of description of character, landscape, or a house interior, it is rarely possible for a film to convey the detailed analysis of character psychology or motivation crucial to much of the finest fiction without resorting to lengthy stretches of dialogue. Dialogue itself is also a problem, for even the most apparently "naturalistic" speech on the printed page can appear stilted on the screen, and the complex sentence structure of a Henry James (1843–1916) or William Faulkner (1897–1962) is almost impossible to reproduce successfully. Point of view is another difficulty, especially with first-person narration in a novel; film, by its very nature, tends to employ shifting viewpoints throughout and seem to be objective and external rather than internal. Few of these obstacles are ultimately insuperable; they involve a thorough rethinking by the scriptwriter and director and a readiness to substitute techniques appropriate to film for those less suited to it—for example, Harold Pinter's (b. 1930) and Karel Reisz's (1926–2002) film *The French Lieutenant's Woman* (1981) after John Fowles's (1926–2005) novel.

Adaptations of short stories, on the other hand, present almost exactly opposite problems, for even a long (twenty- to thirty-page) story has to be expanded to fit the minimum ninety minutes of screen time. As a result, incidents barely referred to in the story may be expanded or others invented, new characters may be introduced, plot elements concocted, and brief conversations may be lengthened or new ones created. Though few classic stories can survive this treatment without severe distortion of the original work, some authors have occasionally been better served by adaptations of shorter works than by the treatment of their novels. *The Fallen Idol* (1948), directed by Carol Reed (1906–1976) from Graham Greene's (1904–1991) story "The Basement Room"; *The Rockinghorse Winner* (1950), directed by Anthony Pelissier (1912–1988) from the D. H. Lawrence (1885–1930) story; *Tomorrow* (1972), directed by Joseph Anthony (1912–1993) from the William Faulkner story; and *The Innocents* (1961), directed by Jack Clayton (1921–1995) from Henry James's "The Turn of the Screw," are all at least the equal of the often more pretentious feature-length films made from the novels of these authors.

The work of almost every classic English novelist from Daniel Defoe (1660–1731) onward has been filmed at least once, and the same is true in America from James Fenimore Cooper's (1789–1851) *The Last of the Mohicans* and the stories of Edgar Allan Poe (1809–1849) onward. In France, Stendhal (1783–1842), Honoré de Balzac (1799–1850), Gustave Flaubert (1821–1880), Victor Hugo (1802–1885), and Zola have been constant favorites. Possibly the finest adaptations of French literature have been from the novels of Georges Bernanos (1888–1948), where Robert Bresson (1901–1999), in *Journal d'un curé de campagne* (*Diary of a Country Priest*, 1950) and *Mouchette* (1967), has provided the perfect equivalent in cinematic terms of the mood, theme, and characterization of the originals, while Maurice Pialat's *Sous le soleil de Satan* (*Under Satan's Sun*, 1987) delivers great emotional power. The inherently "cinematic" novels of Georges Simenon (1903–1989) have been frequently filmed, in France and elsewhere, with *Les fiançailles de M. Hire* directed strikingly well by both Julien Duvivier (1896–1967) in *Panique* (*Panic*, 1946) and Patrice Leconte (b. 1947) in *Monsieur Hire* (1989).

Adaptations of classic Russian literature during the Soviet period tended to be hampered by excessive respect for the originals, though Sergei Bondarchuk's (1920–1994) version of Tolstoy's *Vonya i mir* (*War and Peace*, 1968)—like King Vidor's (1894–1982) American production in 1956—provided a certain degree of visual interest. *Anna Karenina* has also been frequently filmed, usually in simplified form, and used as a Garbo vehicle in 1935. Iosif Kheifit's film of Anton Chekhov's (1860–1904) story "The Lady with the Little Dog" (*Dama s sobachkoy*, 1960) was well received abroad. Most films of Fyodor Dostoyevsky's (1821–1881) fiction—including even Akira Kurosawa's (1910–1998) *Hakuchi* (*The Idiot*, 1951)—have been unmemorable, with the striking exception of Bresson's *Quatre nuits d'un rêveur* (*Four Nights of a Dreamer*, 1971), from the story "White Nights" (also filmed by Luchino Visconti [1906–1976] as *Le notti bianche* in 1957; restored version 1997) and, especially, *Une femme douce* (1968) from the story "A Gentle Creature," both of which, despite updating the settings, are typically near-perfect re-creations of mood, character, and theme, while being thoroughly "Bressonian" throughout.

From German literature, R. W. Fassbinder's (1946–1982) 1974 film of Theodor Fontane's *Effi Briest* surprised many with the director's unusually sober and restrained visual style and sympathetic treatment of the heroine's fate, both aspects re-creating the book with considerable effectiveness. And Eric Rohmer's (b. 1920) version of Heinrich von Kleist's novella "Die Marquise von O . . ." (*The Marquise of O*, 1970) transferred successfully to film the author's ironic and tongue-in-cheek presentation of the heroine's bizarre predicament in finding herself pregnant with no memory of any sexual encounter. Thomas Mann's (1875–1955) novella "Death in Venice," however, was controversially filmed by Visconti in 1971 (*Morte a Venezia*). Some critics gushed over the visual lushness of the setting and Dirk Bogarde's (1921–1999) fine performance, while others objected to the liberties taken with the central character and the awkward attempts at conveying the aesthetic and philosophical themes of the story. By contrast, Visconti's earlier film of Giuseppe di Lampedusa's (1896–1957) *Il gattopardo* (*The Leopard*, 1963), especially in its recent fully restored version in 1996, is a masterpiece both of filmmaking and adaptation, brilliantly re-creating both the period setting and the moral and political dilemmas faced by the main character. Other major Italian successes are Bernardo Bertolucci's (b. 1941) *Strategia del rango* (*The Spider's Stratagem*, 1970), from a story by Jorge Luis Borges (1899–1986), and *Il conformista* (*The Conformist*, 1970) from Alberto Moravia's (1907–1990) novel, with both films expressing their director's personal vision.

The first Japanese film to achieve international success, Akira Kurosawa's *Rashomon* (1950), was based on two stories by Ryunosuke Akutagawa (1892–1927). The classic novels of Jun'ichiro Tanizaki (1886–1965) and Yasunari Kawabata (1899–1972) have provided source material for several films by Kon Ichikawa (b. 1915) and Mikio Naruse (1905–1969) respectively, while Hiroshi Teshigahara (1927–2001) has specialized in adapting the idiosyncratic fiction of Kôbô Abe (1924–1993), with *Suna no onna* (*Woman in the Dunes*, 1964) becoming an international art house favorite.

Charles Dickens has been the most frequently filmed of classical English novelists, followed, especially in the 1990s, by Jane Austen, Henry James, Thomas Hardy, and E. M. Forster (1879–1970). Each of Austen's six novels has been filmed, either for the cinema or for television, with the most acclaimed versions being *Sense and Sensibility* (Ang Lee, 1995), *Persuasion* (Roger Michell, 1995), and the television *Pride and Prejudice* (also 1995), which compares favorably with the still popular 1940 version starring Greer Garson (1908–1996) and Laurence Olivier (1907–1989). The updating of *Emma* as *Clueless* (1995) retains many of Austen's themes but sets them in the context of a contemporary American high school.

The adaptations of E. M. Forster and Henry James by the team of Ismail Merchant (1936–2005) and James Ivory (b. 1928) have often been dismissed as "Masterpiece Theatre" material for their emphasis on accuracy of costume and setting and their close adherence to the details of characterization and plot at the expense of deeper thematic concerns, thus providing merely an agreeable illustration of the text rather than an interpretation of it. Perhaps in reaction to the Merchant-Ivory approach, several recent versions of James's works have attempted to modernize and make explicit what is left unsaid, and to the reader's imagination, in the originals, most obviously in *The Portrait of a Lady* (Jane Campion, 1996) and *The Wings of the Dove* (Iain Softley, 1997); *Mansfield Park* (Patricia Rozema, 1999) has been accused of imposing an overtly political meaning on a nonpolitical text, and *Vanity Fair* (Mira Nair, 2004) turns William Makepeace Thackeray's (1811–1863) manipulative and possibly murderous Becky Sharp into a feminist heroine.

Other English classic authors frequently filmed include Emily (1818–1848) and Charlotte Brontë (1816–1855), with William Wyler's (1902–1981) 1939 version of *Wuthering Heights*, despite dealing with only half of the book, being still the most powerful and atmospheric treatment, and the 1944 *Jane Eyre* maintaining its superiority to most recent versions. Thomas Hardy has been well served by *Far from the Madding Crowd* (John Schlesinger, 1967), *Tess* (Roman Polanski, 1979), and *Jude* (Michael Winterbottom, 1996). The exquisitely beautiful *Barry Lyndon* (Stanley Kubrick, 1975) catches perfectly the sense of waste and decay beneath the glittering surface of the worlds of high society and war central to Thackeray's novel. From the eighteenth century, Henry Fielding's (1707–1754) *Tom Jones* was filmed as a high-spirited romp by Tony Richardson (1928–1991) in 1963, an approach that captures one aspect of the novel but far from all of it, and Daniel Defoe's *Robinson Crusoe* has been filmed often, most surprisingly—and effectively—by Luis Buñuel (1900–1983) (*Las adventuas de Robinson Crusoe*, 1954).

Among the "moderns" Graham Greene heads the list, though his novels have rarely been filmed with much success apart from the 1947 *Brighton Rock*, and it is strange that so inherently cinematic a novelist should have been so poorly served on film. Of the two versions of *The Quiet American* (1958 and 2002) and *The End of the Affair* (1955 and 2004), the more recent of each title has been the more successful, but Greene still awaits his ideal adaptor. Joseph Conrad (1857–1924) and D. H. Lawrence, whose works have frequently been

JOHN HUSTON

b. Nevada, Missouri, 5 August 1906, d. Newport, Rhode Island, 28 August 1987

John Huston, the son of the actor Walter Huston, was a boxer, actor, and journalist before becoming a scriptwriter and then writer/director. Almost all his films were based on literary sources, ranging from established literary greats such as James Joyce, Herman Melville, Rudyard Kipling, and Dashiell Hammett to other largely forgotten authors. His directorial career began with a masterpiece of both filmmaking and adaptation, *The Maltese Falcon* (1941), and it ended with another, *The Dead* in 1987.

Because he drew on such a wide variety of sources, it is difficult to identify "auteurist" elements in Huston's work. Critics generally pick out such themes as group endeavours and quests (often criminal) that fail as a result of moral flaws—particularly greed and self-interest—among the participants. This view applies to some of his best work, such as *The Maltese Falcon*, *The Treasure of the Sierra Madre* (1948), *The Asphalt Jungle* (1950), and *The Man Who Would Be King* (1975), though not to the majority of his other films. As someone given considerable freedom to choose his own projects, Huston seems to have rather randomly decided on works that appealed to him personally (as with the boxing theme of *Fat City*, 1972) or gave him the chance to travel to exotic foreign locations (*The African Queen*, 1951, and *The Roots of Heaven*, 1958).

Huston's "invisible" camera style is generally subordinated to presentation of character and plot, although lighting, camera angles, editing, close-ups, gesture, movement, and the use of space are never mechanical and always contribute to understanding and responding to the film's meaning. In his color films especially, however, Huston often conducted daring and controversial experiments, as in the attempt in *Moulin Rouge* (1952) to re-create the ambience of Henri de Toulouse-Lautrec's paintings. *Reflections in a Golden Eye* (1967) drained every color except red from the image to produce an overall golden glow that was promptly restored to full color by an outraged studio. One of his finest films, *Wise Blood* (1979), uses distorted camera angles and unnatural color effects to create the bizarre world of Flannery O'Connor's novel and its half-crazed main character.

Huston was also prepared to alter plot and characterization where necessary. The characters played by Humphrey Bogart and Katharine Hepburn in *The African Queen* are markedly different from those of the novel, and the book's ending is altered to make the quest succeed (for once). In *The Asphalt Jungle*, Dix Handley, the "hooligan" played by Sterling Hayden, is presented with far more sympathy than in W. R. Burnett's novel, and the closing scene in which Dix dies in a field surrounded by his beloved horses is far more moving than Burnett's more prosaic ending and remains one of the most memorable images in all of Huston's work

RECOMMENDED VIEWING

The Maltese Falcon (1941), *The Treasure of the Sierra Madre* (1948), *Key Largo* (1948), *The Asphalt Jungle* (1950), *The Red Badge of Courage* (1951), *The African Queen* (1951), *Moby Dick* (1956), *The Unforgiven* (1960), *The Night of the Iguana* (1964), *Reflections in a Golden Eye* (1967), *Fat City* (1972), *The Man Who Would Be King* (1975), *Wise Blood* (1979), *Under the Volcano* (1984), *Prizzi's Honor* (1985), *The Dead* (1987)

FURTHER READING

Brill, Lesley. *John Huston's Filmmaking*. Cambridge, UK, and New York: Cambridge University Press, 1997.

Grobel, Laurence. *The Hustons.* New York: Scribners, 1989.

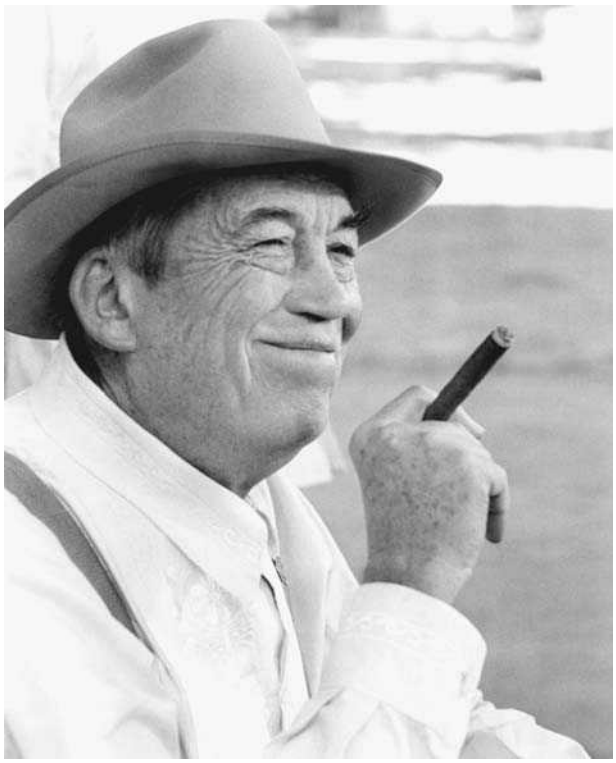
Hammen, Scott. *John Huston*. Boston: Twayne, 1985.

Kaminsky, Stuart. *John Huston: Maker of Magic*. Boston: Houghton Mifflin, 1978.

Long, Robert Emmet, ed. *John Huston: Interviews.* Jackson: University Press of Mississippi, 2001.

Graham Petrie

adapted to film, have rarely been re-created successfully. Alfred Hitchcock's (1899–1980) film of *Secret Agent*, titled *Sabotage* (1936), is more Hitchcock than Conrad, and Christopher Hampton's 1996 version is more respectful than inspired. Much the same is true of probably the best of the Lawrence adaptations, the 1960 *Sons and Lovers*, while Ken Russell's (b. 1927) *Women in Love* (1969) is better suited to fans of the director than of the author. The fiction of a supposedly lesser author, W. Somerset Maugham (1874–1965), has fared better,



John Huston in* Chinatown *(Roman Polanski, 1974).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

in such films as *The Letter* (1940) and *Of Human Bondage* (1934).

Classic American fiction has been less fortunate, on the whole. Victor Sjöström's 1926 film of Nathaniel Hawthorne's (1804–1864) *The Scarlet Letter*, starring a luminous Lillian Gish, is still by far the best version of that book. Clarence Brown's (1890–1987) silent version of Cooper's *The Last of the Mohicans* (1920) is much superior to any later version, while films based on Mark Twain's (1835–1910) work, such as *The Adventures of Tom Sawyer* (1938, 1968 [TV]) or *The Adventures of Hucklebrry Finn* (1939, 1960, 1985 [TV]) have generally been intended for children. John Huston (1906–1987) made a brave but doomed attempt at Herman Melville's (1819–1891) *Moby Dick* in 1956; *Billy Budd* (1962), based on a much shorter work, directed by Peter Ustinov (1921–2004) and starring an appropriately angelic Terence Stamp (b. 1938), was more successful. The stories of Edgar Allan Poe have provided the basis for a whole series of films, notably for American International Pictures in the 1960s and 1970s, with few having much connection with the stories beyond the title, yet often, as with *The Masque of the Red Death* (1964) providing stylish and sophisticated entertainment. Edith Wharton's (1862–1937) *The Age of Innocence* was, somewhat unexpectedly, turned into a film in 1993 that was both very close to its source and yet paralleled Martin Scorsese's (b. 1942) more typical world of low-life gangsters with their own hierarchies, rituals, and penalties for refusing to conform.

The major figures of twentieth-century American fiction have also been unevenly treated. Faulkner's novels have generally proved remarkably resistant to adaptation, while Clarence Brown's *Intruder in the Dust* (1949), from one of the author's less complex works, was an effectively straightforward treatment. Films based on Ernest Hemingway's (1899–1961) fiction have fared best when they depart drastically from the original, as with Howard Hawks's (1896–1977) *To Have and Have Not* (1944) or Robert Siodmak's (1900–1973) expansion of the story *The Killers* (1946). John Steinbeck's (1902–1968) *The Grapes of Wrath* provided the basis for John Ford's classic but not particularly faithful film in 1940, and *East of Eden* (1955) is memorable mostly for the performance of James Dean (1931–1955) under the somewhat overheated direction of Elia Kazan (1909–2003), who also directed (more sedately) F. Scott Fitzgerald's (1896–1940) unfinished *The Last Tycoon* (1976). Neither the 1949 nor the 1974 version of *The Great Gatsby* is considered to be truly successful, despite the meticulous attention to period detail in the latter. The best films adapted from American literature, in fact, have come from works originally considered marginal or beneath serious literary attention.

CASE STUDY: ADAPTATIONS OF CHARLES DICKENS

Dickens has been by far the most filmed of English novelists, with something like one hundred versions in the silent era alone, and numerous further adaptations for both film and television, continuing to the present day. The earliest films could cope only with well-known incidents or brief character sketches from the books; the sheer length of the major novels has always proved a serious stumbling block. It was natural, then, that the first attempts at full-length treatment would be with shorter works such as *A Christmas Carol*, *A Tale of Two Cities*, or *Oliver Twist*, all filmed several times each before 1920.

Though Dickens has often been called the most cinematic of novelists, his books are far from easy to film satisfactorily. The mixture of realism and symbolism, especially in the later novels, the often larger-than-life or grotesque characters, the first-person narration of some books, the pervasive authorial narrative tone and commentary of others, the sheer scope and variety of characters, incidents and settings, and the insistent social and moral analysis of the later works in particular, all

Bill Mauldin and Audie Murphy in* The Red Badge of Courage *(1951), one of the many literary adaptations directed by John Huston. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

provide formidable barriers that have rarely been totally overcome. All of the thirteen novels have been filmed at one time or another, but the choice has consistently been skewed toward the more realistic, usually early, works, or to those that contain the best-known characters—where the filmmaker is often assisted by the illustrations of George Cruikshank (1792–1878) and "Phiz" (Hablot Knight Browne) (1815–1882), which accompanied the original publications. The complex, densely structured, darker books like *Bleak House*, *Little Dorrit*, and *Our Mutual Friend* have generally met with far less favor.

Though few, if any, of the film adaptations have coped with all the challenges presented by the books, there have been several at least partial successes. *David Copperfield*, *A Tale of Two Cities*, *A Christmas Carol*, *Oliver Twist*, and *Great Expectations* have been the most frequently filmed, with, in almost every case, the focus being fixed on character and plot rather than the social criticism that made Dickens such an important figure in his time. The most notable of these include the MGM *David Copperfield* of 1935, sensitively directed by George Cukor (1899–1983) and with inspired casting that included W. C. Fields (1880–1946) as Micawber, and the same studio's *A Tale of Two Cities* (also 1935), with a memorable performance by Ronald Colman (1891–1958) as Sydney Carton. These two films still stand as the best adaptations of these books. David Lean's (1908–1991) *Great Expectations* (1946) and *Oliver Twist* (1948) are generally considered the classic treatments of these works and the definitive *A Christmas Carol* is widely acknowledged to be the 1951 *Scrooge*, starring Alastair Sim (1900–1976). Though Lean's *Great Expectations* is often considered the finest of Dickens adaptations, it can be argued that his version of *Oliver Twist* succeeds better in capturing the many dimensions of Dickens's work—the realistic, the grotesque, the comical, the social

comment, the sentimental, the symbolic, the fascination with violence—presented in imagery that creates London both as a real city and a symbolic underworld. It does all this much more successfully than Polanski's disappointing treatment (2005). Other interesting versions of less frequently filmed works include *The Mystery of Edwin Drood* (Stuart Walker, 1935), *Nicholas Nickleby* (Alberto Cavalcanti, 1947), and the ambitious but flawed two-part *Little Dorrit* (Christine Edzard, 1988). The well-cast and intelligently reworked *Nicholas Nickleby* (Douglas McGrath, 2002) unfortunately met with scant interest at the box office. In recent years the most impressive adaptations have come from British television, where the serial format of three to four hours or more can allow a fuller and more leisurely treatment of the texts. Some of the best of these have been Granada Television's *Hard Times* (1977) and the BBC's *Bleak House* (1985), *Martin Chuzzlewit* (1994), and *Our Mutual Friend* (1998)—all of them books largely neglected by the cinema.

Although all the films mentioned are set in the Victorian period, there have been some attempts at updating them. *Rich Man's Folly* (1931), a truncated and unsatisfactory version of *Dombey and Son*, is set at the time of filming, as is a misbegotten *Great Expectations* (Alfonso Cuarón, 1998), which succeeds in getting almost everything about the novel wrong. By far the best updating is the Portuguese director Joâo Botelho's (b. 1949) *Tempos difíceis* (*Hard Times*, 1989), where Dickens's assault on the capitalist mentality remains as relevant today as it was during his lifetime. And, although most of the films based on Dickens's works have come from the English-speaking world, there have also been German, French, Italian, Danish, Russian, and Hungarian treatments, mostly in the silent period.

GENRE ADAPTATIONS: WESTERNS, CRIME, AND *FILM NOIR*

American cinema is largely a genre cinema. Melodramas, westerns, crime and gangster films, science fiction films, historical and biblical epics, comedies, war films, and musicals have formed the staple of its offerings from the very beginning. A surprising number of these are based on written sources, but because most of these are not canonical in the way that the works of Dickens or Austen are, this goes largely unnoticed and scant attention is paid to whether they have been faithfully adapted or not. As almost all of these genres focus on action, movement, setting (urban or rural), and atmosphere, and generally offer little scope for complexity of character, elaborately phrased dialogue, or intense psychological analysis, they are eminently suited for film.

The inherently "filmic" genre of the western is far more dependent on written sources than is generally realized, ranging from some of the few acknowledged literary classics such as Jack Schaefer's (1907–1991) *Shane*, filmed by George Stevens (1904–1985) in 1953, to the more ephemeral magazine stories and pulp novels on which films like *High Noon* (1952) and *Stagecoach* (1939) were based. In these and similar cases, little more than a basic plot and some aspects of character and setting are generally all that is taken over from source to film.

Crime and gangster films, including *films noirs*, are also heavily indebted to literary sources, many of them now gaining belated critical respect. Here, too, a considerable laxity in transformation from book to film has been widespread, even with major writers such as Raymond Chandler (1888–1959) and Dashiell Hammett (1894–1961), where only *The Maltese Falcon* (1941) has survived intact in its adapted form. Less "reputable" writers such as James M. Cain (1892–1977), Jim Thompson (1906–1977), Cornell Woolrich (1903–1968), and David Goodis (1917–1967) have nevertheless provided the basis for some of the finest of American (and also French) films, once again in the form of loose or free rather than strict adaptations. Cain's *Double Indemnity*, *The Postman Always Rings Twice* (filmed at least four times to date), and *Mildred Pierce* were turned into 1940s classics, and a sudden vogue for Thompson produced several adaptations in the 1980s and 1990s, the most successful probably being *Coup de Torchon* (*Clean Up*, Bertrand Tavernier, 1981), based on *Pop. 1280*, which, despite being set in French colonial Africa rather than the American South, brilliantly captures the sleaze, cynicism, and nihilism of the novel. Woolrich, under both that name and William Irish, wrote the original story that Hitchcock filmed, much altered and expanded, as *Rear Window* (1954), and also the novels on which Hitchcock's admirer François Truffaut (1932–1984) based *La marié était en noir* (*The Bride Wore Black*, 1968) and *The Mississippi Mermaid* (1969), as well as providing the source for such *films noirs* as *Phantom Lady* (1944). Truffaut also filmed, with considerable fidelity, Goodis's despairing *Down There* as *Tirez sur le pianiste* (*Shoot the Pianist*, 1960).

The Sherlock Holmes stories of Sir Arthur Conan Doyle (1859–1930) and his novel *The Hound of the Baskervilles* have been endlessly reworked (or, in some cases, invented) for both film and television, with critical debate centering mainly on who has been the "best" or most "authentic" Holmes or Watson; a similar fate has met Ian Fleming's (1908–1964) James Bond. And a rather neglected figure in crime fiction, W. R. Burnett (1899–1982), provided the original stories on which such classics as *Little Caesar* (1931), *High Sierra* (1941), and *The Asphalt Jungle* (1950) were based.

RAYMOND CHANDLER

b. Chicago, Illinois, 23 July 1888, d. La Jolla, California, 26 March 1959

Educated in England, Raymond Chandler worked as an accountant and in a bank on returning to America before turning to writing pulp fiction in the 1930s. The success of his first novel, *The Big Sleep* (1939), brought him an invitation to Hollywood. His involvement with film had two aspects: as screenwriter and as author of six novels adapted for the screen, some of them more than once. After a rewarding experience collaborating with Billy Wilder on the script of *Double Indemnity* (1944), Chandler became increasingly disillusioned with Hollywood and attacked it as a soul-destroying environment in articles written for *Atlantic Monthly*. Apart from receiving cowriting credit on two minor films in 1944 and 1945, his only further completed work for the screen was an original script for *The Blue Dahlia* (1946). He received only cowriter credit on Alfred Hitchcock's *Strangers on a Train* (1951) after disagreements with the director.

The first two film versions of his novels, *The Falcon Takes Over* (1942), loosely based on *Farewell, My Lovely*, and *Time to Kill* (1942), based on *The High Window*, retained only aspects of the plots and created a Philip Marlowe character very different from Chandler's original. A more serious attempt at adapting Chandler's work came in *Murder, My Sweet* (1944), again from *Farewell, My Lovely*, with Marlowe played by Dick Powell. This was followed by what is considered to be the finest Chandler adaptation, *The Big Sleep* (1946), directed by Howard Hawks, with Humphrey Bogart as the definitive Marlowe, even though he played the role only once. *The Lady in the Lake* (1947) made a largely unsuccessful attempt to use the camera as first-person narrator, with Marlowe seen only in mirrors until the very end of the film. *The Brasher Doubloon* (1947), a weak adaptation of *The High Window*, starred George Montgomery as an unconvincing Marlowe.

Twenty years passed before further adaptations were made, creating problems with attempts to re-create the very specific 1940s settings, themes, and ethos of the novels. *Marlowe* (1969), based on *The Little Sister* and starring James Garner, updated the story to the 1960s and presented the hero as a figure of integrity who was out of step with the times. Robert Altman's *The Long Goodbye* (1973) went even further by presenting Elliot Gould as a bewildered and largely ineffectual figure in 1970s Los Angeles—and treated as a figure of fun by most of the other characters. Although the film was disliked by many Chandler admirers, it remains a brilliant piece of filmmaking. The two most recent versions both starred an ageing Robert Mitchum. *Farewell, My Lovely* (1975) took great pains to re-create the settings and atmosphere of the book, and a *Big Sleep* (1978), directed by Michael Winner and set bizarrely in contemporary London, suffered fatally by comparison with Hawks's film.

RECOMMENDED VIEWING

Double Indemnity (1944), *Murder, My Sweet* (1944), *The Big Sleep* (1946), *The Blue Dahlia* (1946), *The Lady in the Lake* (1947), *Strangers on a Train* (1951), *The Long Goodbye* (1973), *Farewell, My Lovely* (1975)

FURTHER READING

Clark, Al. *Raymond Chandler in Hollywood*. London and New York: Proteus, 1982.

Gardiner, Dorothy, and Kathrine Sorley Walker, eds. *Raymond Chandler Speaking*. Boston: Houghton Mifflin, 1977.

Luhr, William. *Raymond Chandler and Film*. New York: Frederick Ungar, 1982.

Pendo, Stephen. *Raymond Chandler on Screen: His Novels into Film*. Metuchen, NJ: Scarecrow, 1976.

Graham Petrie

THEATRICAL ADAPTATIONS

Film historians have noted the close links between theatrical melodrama of the late nineteenth century and the techniques and narrative structure of early film—in content and elaborate lighting and stage effects. The obvious similarities between a play and a film—in overall length, use of sets, the apparent realism of character and dialogue—have obscured the very real differences. Stage dialogue can sound artificial and tedious when transferred directly to the more naturalistic medium of film, and, as with fiction, a successful adaptation has to be thoroughly rethought in terms of the new, primarily visual, medium of cinema. While the faults of mechanically adapted "filmed theater" are usually obvious, there

Raymond Chandler. **PHOTO BY JOHN ENGSTEAD/EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

is equal danger in attempts to "open out" a play by transferring interior scenes into exotic outdoor locations and hoping that will somehow make the work more cinematic. Some sort of balance between stage and film effects is therefore essential. Sidney Lumet's (b. 1924) filming of Eugene O'Neill's (1888–1953) *Long Day's Journey into Night* (1962) achieves its claustrophobic effect by respecting the spatial limitations of the stage while transforming it through skillful use of camera movement and lighting, and by varying screen space and distance for dramatic effect.

Shakespeare has been by far the most adapted playwright worldwide, even in the silent period, when extracts and condensed versions of his plays proliferated in most European countries as well as in Britain and the United States. The coming of sound brought the inevitable problem of how to make poetic dialogue convincing in the more naturalistic medium of film. It is often argued that the finest of all Shakespeare films is Kurosawa's 1957 *Kumonosu jô* (*Throne of Blood*), which is based on *Macbeth*. It retains almost nothing of the dialogue, even in Japanese, while majestically transforming theme, emotion, and imagery into purely visual terms, with Macbeth constantly surrounded by images of fog, nets, and labyrinths. Though Grigori Kozintsev's (1905–1973) *Gamlet* (*Hamlet*, 1964) and *Korol Lir* (*King Lear*, 1970) use Boris Pasternak's (1890–1960) translation of the plays, the non-Russian–speaking viewer, forced to rely on subtitles, can perhaps appreciate better the stark black-and-white imagery of the films.

The most admired English-language versions usually attempt a compromise between stylization and naturalism, both in speech and action; for example, Laurence Olivier used the confined space of the castle set in *Hamlet* (1948) and allowed the camera full rein in the battle scenes of *Henry V* (1944). Polanski's *Macbeth* (1971) accentuates the physical violence inherent in the play, and Orson Welles (1915–1985) brings his own superb visual sense to his *Othello* (1952) and *Campanadas a medianoche* (*Chimes at Midnight*, 1967, based on the *Henry IV* plays) without neglecting the spoken word. Examples of more radical transformations are the updating of *Romeo and Juliet* by Baz Luhrmann (1996) and the intensely personal re-creations of *The Tempest* (1979) by Derek Jarman (1942–1994) and Peter Greenaway (b. 1942) (as *Prospero's Books*, 1990). Kenneth Branagh (b. 1960), in seemingly open competition with Olivier, has filmed an uncut *Hamlet* (1996) and an impressive *Henry V* (1989), among others.

The most often filmed English dramatists after Shakespeare have been George Bernard Shaw (1856–1950), Noel Coward (1899–1973), Terence Rattigan (1911–1977), and Oscar Wilde (1856–1900). In most cases the results have been respectful and moderately faithful rather than inspired (though the 1928 film of Coward's *The Vortex* and the 1933 *Design for Living* had to be drastically altered to escape the censors). Anthony Asquith's (1902–1968) 1952 film of *The Importance of Being Earnest* still far surpasses later versions of Wilde, both as a film and as an adaptation, and both versions of Rattigan's *The Browning Version* (1951, 1994) and *The Winslow Boy* (1948, 1999) remain popular.

Eugene O'Neill, Tennessee Williams (1911–1983), Arthur Miller (1915–2005), Clifford Odets (1906–1963), and Lillian Hellman (1906–1984) are among the most frequently adapted American playwrights, though, with Williams in particular, contentious subject matter has often forced major alterations between stage and screen. *A Streetcar Named Desire*, directed by Elia Kazan in 1951, remains the classic transformation of his work. Apart from the version of *Long Day's Journey into Night*, the best O'Neill adaptation has been John Frankenheimer's (1930–2002) *The Iceman Cometh* (1975). Hellman's *The Little Foxes* (1941) became a classic film through William Wyler, but *Clash by Night* (1952) and *The Big Knife* (1955) are largely rewritten versions of Odets. Perhaps the most interesting film based on Arthur Miller's work is *Sorcières de Salem* (*The*

Witches of Salem, 1957), from *The Crucible*, with a script by Jean-Paul Sartre (1905–1980).

In Europe, Henrik Ibsen (1828–1906), August Strindberg (1849–1912), and Anton Chekov (1860–1904) have often been adapted. The 1951 *Fröken Julie* (*Miss Julie*), directed by Alf Sjöberg (1903–1980), is still the best Strindberg, but few of the English-language films of Ibsen and Chekov have been particularly successful. Jean Renoir (*Les bas-fonds*, 1936) and Akira Kurosawa (*Donzoko*, 1957) made very different but equally fascinating films of Maxim Gorky's (1868–1936) *The Lower Depths*.

OTHER KINDS OF ADAPTATION

Detstvo Gorkogo (*The Childhood of Maxim Gorky*, 1938), directed by Mark Donskoy (1901–1981), remains one of the finest of film biographies/autobiographies, but most such films are bedevilled by questions of authenticity, for content is more important here than transforming sophisticated literary techniques into film. Does the leading actor really resemble the subject (whose photos or portraits are usually well known)? Is the film factually accurate or truthful (and is this true of its source)? Is it slanted in favor of or against the protagonist? Are there distortions of fact, omissions, invented incidents or encounters? Some film biographies, such as *Finding Neverland* (2004), admit to not being completely factual, but most do not, and the majority of such films are built up by drawing on a variety of sources, augmented by scenes imagined or created by the scriptwriter. The result, as in Martin Scorsese's *Raging Bull* (1980), may be superb cinema but should not necessarily be considered a definitive account of the subject's life.

Comic books and comic strips have proved a consistent source of film material, though the various treatments of Batman and Superman, for example, usually consist of rewritten works based on a variety of incidents taken from the original rather than an adaptation of one particular story. Many popular television series have been turned into films, such as *The Addams Family* (1991) or *The Brady Bunch* (1995), on much the same principle of selection, and the recent vogue for graphic novels has also spilled over into film, as with *Ghost World* (2001) from the original by Daniel Clowes (b. 1961).

Films for children tend to be either live action, as in the several versions of *Little Women* (1933, 1949, 1994) and *The Secret Garden* (most recently 1993), or animated, as with the Disney classics *Snow White and the Seven Dwarfs* (1937) and *Bambi* (1942), though more recent films from that studio are too often saccharine distortions of what were quite tough-minded originals. The digital animation of *The Polar Express* (2004) recreates the visual world of the book very convincingly. Opera on film tends to be similar to "canned theater" with a few exceptions, such as Joseph Losey's (1909–1984) *Don Giovanni* (1979) or Francesco Rosi's (b. 1922) *Carmen* (1984), which were well reimagined for film. And longer poems such as Henry Wadsworth Longfellow's (1807–1882) *Hiawatha* (1952) or Alfred Lord Tennyson's (1809–1892) *The Charge of the Light Brigade* and Geoffrey Chaucer's (1340–1400) *The Canterbury Tales* have become (very loosely) the basis for feature-length films. Overall, then, almost anything written, or even drawn, can be transformed into a film, either faithfully or altered almost out of recognition, with success depending as much on the skill and intelligence of the filmmaker as the often uneven quality of the original material.

SEE ALSO *Biography; Comics and Comic Books; Screenwriting; Theater*

FURTHER READING

Ball, Robert Hamilton. *Shakespeare on Silent Film: A Strange, Eventful History.* New York: Theater Arts Books, 1968.

Bazin, André. *What Is Cinema?* 2 volumes. Translated by Hugh Gray. Berkeley: University of California Press, 1967.

Bluestone, George. *Novels into Film.* Berkeley: University of California Press, 1973 [1957].

Chatman, Seymour. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film.* Ithaca, NY: Cornell University Press, 1990.

Enser, A. G. S. *Filmed Books and Plays: A List of Books and Plays from which Films Have Been Made, 1928–86.* Hampshire, UK: Gower Publishing, 1987.

Giddings, Robert, Keith Selby, and Chris Wensley. *Screening the Novel: The Theory and Practice of Literary Dramatization.* New York: St. Martin's Press, 1990.

Jorgens, Jack J. *Shakespeare on Film.* Bloomington: Indiana University Press, 1977.

Klein, Michael, and Gillian Parker, eds. *The English Novel and the Movies.* New York: Frederick Ungar, 1981.

Naremore, James, ed. *Film Adaptation.* New Brunswick, NJ: Rutgers University Press, 2000.

Peary, Gerald, and Roger Shatzkin, eds. *The Classic American Novel and the Movies.* New York: Frederick Ungar, 1977.

———, eds. *The Modern American Novel and the Movies.* New York: Frederick Ungar, 1978.

Sinyard, Neil. *Filming Literature: The Art of Screen Adaptation.* New York: St. Martin's Press, 1986.

Smith, Grahame. *Dickens and the Dream of Cinema.* New York: Manchester University Press, 2003.

Smith, Murray. *Engaging Characters: Fiction, Emotion, and the Cinema.* New York: Oxford University Press, 1995.

Wheeler, David, ed. *No, But I Saw the Movie: The Best Short Stories Ever Made into Film.* New York: Penguin Books, 1989.

Graham Petrie

AFRICA SOUTH OF THE SAHARA

Africa south of the Sahara is one of the most destitute regions of the world. In 2002 its gross national income per capita was US$450, one-tenth that of Latin America. Not surprisingly, the promotion of economic development, especially through initiatives by groups such as New Partnership for Africa's Development (NEPAD), is the most pressing issue for this area and indeed for all of Africa, which is the only continent in the world that has grown poorer in the last twenty-five years.

Film production is tenuous at most, and concentrated mostly in Nigeria and South Africa. Problems of financing remain part of a vicious circle that continues to hinder the full development of African film industries. One of the key challenges is the struggle to control modes of production, exhibition, and distribution. The continuing dominance of foreign interests in these areas has, in part, spurred an ongoing debate throughout the decades concerning the appropriate filmic modes of representing African cultural identity.

BEGINNINGS

Cinema first came to the French-colonized territories of Africa south of the Sahara in 1900 when a French circus group projected the Lumière brothers' *L'arroseur arrosé* (*Watering the Gardener*, 1895) in a Dakar marketplace. The early European films were admired and even feared for their potential to capture people in real-life situations. Distribution and exhibition expanded accordingly in major cities to meet the demands of this novelty. There was no question, however, of sub-Saharan Africans producing or directing films, even though their continent became a "fashionable" subject for ethnologists, researchers, missionaries, and colonial administrators eager to document Europe's "Other."

In South Africa, newsreels of the Anglo-Boer War were filmed between 1898 and 1902. During the 1910s and 1920s, the Boer and British tensions were overlooked as whites stood together against indigenous peoples in films such as *Die Voortrekkers* (*Winning a Continent*, 1916) and *Symbol of Sacrifice* (1918). *Die Voortrekkers* provided inspiration for the American-produced *The Covered Wagon* (1923).

Most sources claim the 1955 Senegalese production *Afrique-sur-Seine* (*Africa on the Seine*) as the first film shot by a black African. This short film by Paulin Soumanou Vieyra (1925–1987) focuses on the lives of several African students and artists living in Paris as they contemplate Africa's civilization, culture, and future. However, other early productions include two Congolese short films, *La leçon du cinema* (*The Cinema Lesson*, Albert Mongita, 1951), and *Les pneus gonflés* (*Inflated Tires*, Emmanuel Lubalu, 1953). In 1953 Mamadou Touré of Guinea shot a twenty-three–minute short called *Mouramani* in which he glorifies the friendship between a man and his dog. Ousmane Sembène (b. 1923) of Senegal produced his famous first short, *Borom Sarret* (1963), which deals with a day in the life of a Dakar cart driver. By 1966, Sembène had produced *La noire de . . .* (*Black Girl*), the first feature in Africa south of the Sahara. Ghana's first feature, *No Tears for Ananse* (Sam Aryeetey, 1968), was inspired by a traditional folktale. The first black South African film was *How Long Must We Suffer?* (Gibsen Kente, 1976).

OUSMANE SEMBÈNE
b. Ziguinchor, Senegal, 1 January 1923

Senegalese writer and director Ousmane Sembène is a pioneer of African cinema south of the Sahara. He has been highly influential in shaping the evolution of African film practices over forty years, including a style of filmmaking known as African cinematic realism.

After working as an apprentice mechanic and bricklayer in Dakar and as a dockworker in Marseille, Sembène published three novels: *Le docker noir* (translated as *The Black Docker*, 1987, 1956), *Ô pays, mon beau people!* (O my country, my beautiful people, 1957), and *Les bouts de bois de Dieu* (translated as *God's Bits of Wood*, 1962, 1960). He realized that because of literacy issues few Africans south of the Sahara had access to the literature of their own languages, so he turned to cinema to reach a larger African audience. Sembène trained in Moscow's Gorki Studio in the early 1960s and returned to Senegal in 1962 to work on his first short, *Borom Sarret* (1963). This watershed film, for which he founded his own production company, Filmi Domireew, won first film prize at the 1963 Tours International Film Festival, and set the stage for many of the themes and political concerns that inform his later work.

In 1966 Sembène's first feature (also the first feature film in sub-Saharan Africa), *La noire de . . .* (*Black Girl*) explored one of his major themes: the crucial role of women in Africa's development. The film probes the suicidal despair of a young Senegalese maid who encounters racism in France, thus denouncing the consequences of embracing neocolonialism. In *Xala* (*Impotence*, 1974), multiple female points of view depict the splintered nature of postcolonial Africa. *Faat Kiné* (2000) and *Moolaadé* (2004), which focuses on the controversial subject of female genital mutilation, also explore women's issues. Sembène also has undertaken the task of rewriting Senegalese history in *Emitaï* (*God of Thunder*, 1971), *Camp de Thiaroye* (Camp Thiaroye, 1988), and *Ceddo* (1976).

Throughout his film career, Sembène has been a socially committed activist, regarding film as a tool for political change. Although all his films provide commentaries on the political and social contradictions of a changing society, *Guelwaar* (*Guelwaar: An African Legend for the 21st Century*, 1992) most compellingly argues that change in Africa can only occur if it is initiated by Africans from within. The film attacks foreign aid as an impediment to true African economic and political independence; and Sembène's narrative strategy of presenting a multiplicity of spectator positions forces the viewer to actively participate in the debate. This is ultimately Sembène's major contribution to African cinema: the forging of a truly indigenous African cinema aesthetic that speaks to a unique vision of what Africa might become.

RECOMMENDED VIEWING

La noire de . . . (*Black Girl*, 1966), *Mandabi* (The Money Order, 1968), *Emitaï* (*God of Thunder*, 1971), *Xala* (*Impotence*, 1974), *Ceddo* (Outsiders, 1976), *Camp de Thiaroye* (Camp Thiaroye, 1988), *Guelwaar* (*Guelwaar: an African Legend for the 21st Century*, 1992), *Faat Kiné* (2000), *Moolaadé* 2004)

FURTHER READING

Gadjigo, Samba. "Ousmane Sembene and History on the Screen: A Look Back to the Future." In *Focus on African Films*, edited by Françoise Pfaff, 33–47. Bloomington and Indianapolis: Indiana University Press, 2004.

Gadjigo, Samba, et al., eds. *Ousmane Sembène: Dialogues with Critics and Writers*. Amherst: University of Massachusetts Press, 1993.

Murphy, David. *Sembene: Imagining Alternatives in Film and Fiction*. Oxford, UK, and Trenton, NJ: James Currey and Africa World Press, 2000.

Petty, Sheila, ed. *A Call to Action: The Films of Ousmane Sembene*. Westport, CT: Praeger, 1996.

Sheila Petty

DEVELOPMENT AND EVOLUTION

By the early 1960s, many countries south of the Sahara had gained independence from the nations that had colonized them. However, political independence did not mean that Africans suddenly possessed the infrastructure to produce films. Furthermore, the exhibition and distribution of films south of the Sahara continued to be controlled by foreign companies, a practice that had begun as early as 1926 with the establishment of the Compagnie Africaine Cinématographique Industrielle

Ousmane Sembène. © NEW YORKER FILMS/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

et Commerciale (COMACICO) and in 1934, with the establishment of the Société d'Exploitation Cinématographique Africaine (SECMA). These two French film distribution companies circulated copies of B-grade European, American, and Indian films in the countries of the former French Western and Equatorial Africa (Benin, Burkina Faso, Cameroon, Central African Republic, Chad, Congo, Gabon, Ivory Coast, Mali, Mauritania, Niger, Senegal, and Togo).

In the anglophone region, the film business was dominated by the United States as early as World War I, through arrangements with such affiliates as Rank (UK) and Gaumont (France) (Ukadike, *Black African Cinema*, p. 62). By 1961 the America Motion Picture Export Company (AMPEC-Africa) was gaining control over the market previously dominated by the British Colonial Film Unit. In 1969 Afro-American Films Inc. (AFRAM), representing the Hollywood majors, was created specifically to fight the monopoly enjoyed by SECMA and COMACICO in the francophone zone (Ukadike, p. 63).

In 1963 the French Ministry of Cooperation set up a Bureau of Cinema in Paris in an attempt to provide Africans with the opportunity to create independent productions. However, while financial and technical assistance was offered, a portion of the financing was automatically directed toward French postproduction services and technical support. Different forms of subsidies have evolved over the years, but France remains one of the main financiers of African film'' (Thackway, p. 8).

In 1966 Tahar Cheriaa, then director of the Tunisian Cinema Service, founded the Journées Cinématographique de Carthage (JCC), in which African productions could compete for the ''Tanit d'or.'' Before this, African films could be launched only through European festivals, such as the Berlin Film Festival, where Blaise Senghor (Senegal) won the Silver Bear in 1962 for his short film *Grand Magal à Touba*, and the Tours International Film Festival, where Ousmane Sembène won the first film prize in 1963 for *Borom Sarret*.

A decision was made in 1969 at the Algiers Festival Panafricain de la Culture to create an organization of African filmmakers known as the Fédération Panafricaine des Cinéastes (FEPACI). The federation was officially inaugurated in 1970 at Carthage, Tunisia, with the mandate of promoting film as a tool for liberation and decolonization. The same year saw the establishment of the biennial Festival Panafricain du Cinéma de Ouagadougou (FESPACO), where African filmmakers could compete for the prestigious Etalon de Yennenga prize. Festival goals included the promotion and dissemination of African films, encouraging dialogue among filmmakers, and the fostering of African film as a means of consciousness-raising. It was anticipated that an African film industry would grow and flourish from that point onward and would contribute to the cultural development of the continent. This goal provided the focus for the meeting of FEPACI in Algiers in 1975, which set the stage for the ''Algiers Charter on African Cinema,'' stipulating that African film should reject commercialism and imperialism, instead promoting its pedagogical potential. The members of FEPACI did not assemble again until 1982 in Niamey, where they assessed the state of production, distribution, and exhibition of African films. This meeting resulted in the ''Niamey Manifesto,'' which focused more on the economic conditions of film production and distribution in Africa, while declaring the importance of the art form's role in the assertion of an African cultural identity.

The 1980s and 1990s saw increased Western pressure for African images as well as a thrust toward professionalization of African film. This set the stage for ''Écrans du Sud'' in 1992, the goal of which was to

"put filmmakers from the south in contact with professionals from the north and to promote the emergence of an African cinema which could meet the demands of the hour" (Barlet, 267). The declared goals of this association included the development of genuine coproductions between nations in the Southern Hemisphere, in order to spur local film industries. The organization was intended to operate on joint private and public funding, but closed down after one year due to a lack of private funds. In 1999 the French Ministry of Cooperation merged with the Ministry of Foreign Affairs, marking the end of the Ministry of Cooperation's direct financial aid to both short and feature films of directors from francophone African nations. Subsidies are now available from ADCSud (Appui au développement des cinémas du Sud) for feature films alone by filmmakers from the South, and competition for funding has intensified.

Alternative funding sources outside Africa include TeleFilm Canada, Channel 4 (UK), ZDF (Germany), Canal + (France), and the European Union. Funding sources south of the Sahara remain limited, forcing filmmakers to piece together resources in order to complete their projects, a process referred to by Ousmane Sembène as "mégotage," the piecing together of little bits to create a whole. Directors must often also act as their own producers and distributors. This situation is further complicated by the lack of trained African technicians, and filmmakers often must resort to using Western technicians. In addition, a lack of postproduction infrastructure in Africa south of the Sahara means continued reliance on expensive European laboratories, although some filmmakers are now accessing Zimbabwean or South African facilities.

Market development is also a crucial concern. Currently, outside the regions south of the Sahara, the African film market is often limited to international festivals and art house cinemas. Even films selected for Cannes and other prestigious festivals often cannot find commercial distribution; attempts are made by some venues to promote African films, most notably by the US media distributors Artmattan Productions in New York, California Newsreel in San Francisco, and Mypheduh Films in Washington, as well as Vues d'Afrique in Montreal. In addition, filmmakers are also proactive in foregrounding these concerns. For example, in 1999 a group of filmmakers living in France established the African Guild of Directors and Producers in an effort to promote shared experiences and collective issues.

NATIONAL CINEMAS

Although Burkina Faso (formerly Upper Volta) is one of the poorest countries south of the Sahara, its authorities made an early decision to support their national cinema. Cinema houses were nationalized in 1970 and the Burkinabé distribution company SONACIB (Société Nationale du Cinéma Burkinabé) was established with the goal of supporting national filmmakers by taxing foreign films shown locally and then redirecting those funds into local production. This system paved the way for the first Burkinabé fiction feature, *Le sang des parias* (*The Blood of the Pariahs*, Mamadou Djim Kola, 1971). Several other initiatives make this country one of the most dynamic on the continent in terms of filmmaking activity. The INAFEC (Institut Africain d'Education Cinématographique), founded in 1976 and in operation until 1986, helped foster film production in the nation. The capital, Ouagadougou, hosts the biannual festival, FESPACO, along with its parallel international television and film market. In 1995, Burkina Faso created the African Cinémathèque of Ouagadougou, which collects and preserves African films. Gaston Kaboré (b. 1952) is considered the leading filmmaker in Burkina Faso and made his debut as a feature filmmaker in 1982 with *Wend Kuuni* (*God's Gift*). His films draw very heavily on African oral tradition, as evidenced by his other key features, *Zan Boko* (*Homeland*, 1988) and *Buud Yam* (1997). Kaboré is deeply committed to the development of African film industries and was secretary general of FEPACI from 1985 to 1997. Other key filmmakers include Dani Kouyaté (b. 1961), Idrissa Ouédraogo (b. 1954), Fanta Régina Nacro (b. 1962), and Pierre Yameogo (b. 1955), the latter three residing in Paris.

In Ivory Coast (Côte d'Ivoire), fiction features for television preceded feature filmmaking. From 1962 to 1979, the Société Ivoirienne de Cinéma (S.I.C) acted as the umbrella organization for all national film production. Timité Bassori directed Ivory Coast's first fiction feature, *La femme au couteau* (*Woman with a Knife*), in 1969. This psychological thriller was followed by other films focusing on social and cultural issues such as inheritance woes, polygamy, and clashes between tradition and modernity. By 1979 S.I.C. had disappeared, leaving in its place a system more focused on private interests. In 1993 the Audiovisual and Cinema Company of Ivory Coast was established with the aim of renationalizing the film industry. Private production companies suffered greatly from the 1994 devaluation of the franc CFA, as did all the rest of the "zone franc" in West Africa. Ivorian cinema is known for its comedies, such as *Comédie exotique* (*Exotic Comedy*, Kitia Touré, 1984), and *Bal poussière* (*Dancing in the Dust*, Henri Duparc, 1988) and *Le sixième doigt* (*Sixth Finger*, 1990). Key Ivorian filmmakers include Désiré Ecaré (b. 1939), Kramo Lanciné Fadika and Roger Ngoan M'bala (b. 1943). M'bala's ambitious project *Andanggaman* (2000) deals with the role played by indigenous African rulers in the slave trade. Ivory Coast has produced two noted film actors, Hanny Tchelley and Sidiki Bakaba, who is also a film

director and producer. In 1998 the audiovisual production company African Queen Productions inaugurated the Abidjan International Festival of Short Films with Hanny Tchelley as the secretary-general.

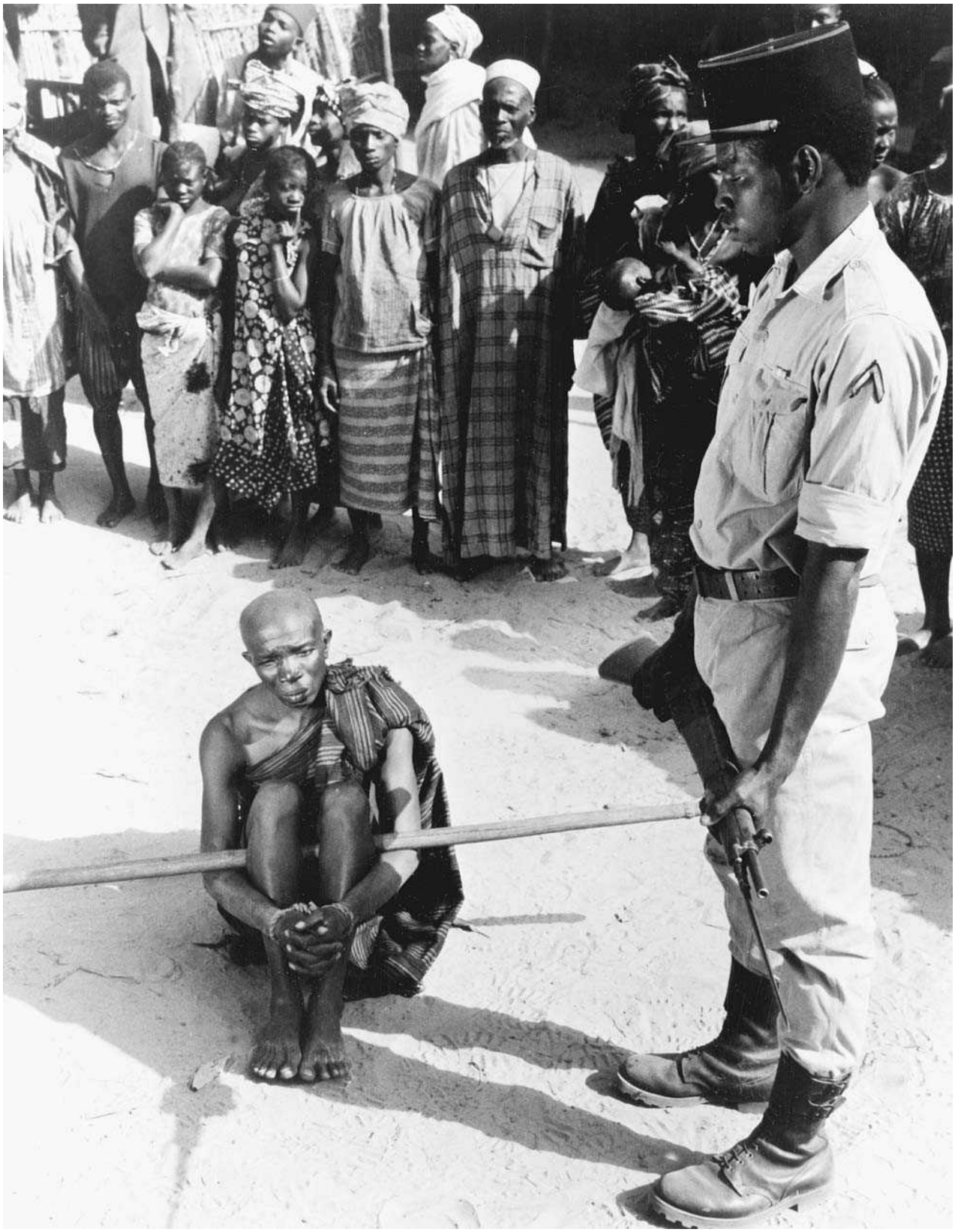
Many of the African films that reach Western audiences are produced in Senegal. In fact, Senegalese cinema enjoys a renown and longevity unknown in other countries south of the Sahara, due, in part, to the pioneering efforts of Ousmane Sembène and Paulin Soumanou Vieyra. Senegal gained independence from France on 4 April 1960, but it was not until the early 1970s that the newly independent state created a national infrastructure for the development and promotion of Senegalese cinema: in 1974 the Société d'Importation, Distribution, et Exploitation Cinématographique (SIDEC) and the now defunct Société Nationale du Cinéma (SNC); and finally in 1984, the Société Nationale de Promotion du Cinéma (SNPC), whose goal was to take over all functions of the SNC and to assist the initiatives of SIDEC.

Senegal has produced three prominent African filmmakers: Ousmane Sembène, who directed *La noire de . . .* (*Black Girl*), Senegal's first feature in 1966; Djibril Diop-Mambéty (1945–1998), known for his experimental use of symbolism in *Touki Bouki* (*Journey of the Hyena*, 1973); and Safi Faye (b. 1943), one of sub-Saharan Africa's foremost woman filmmakers. Faye studied ethnography in Paris with Jean Rouch (1917–2004) and acted in his film *Petit à petit ou les lettres Persanes* (Little by Little or the Persian Letters, 1968). She began her directing career with the short *La passante* (*The Passerby*) in 1972. Her first feature, *Kaddu Beykat* (*Letter from My Village*, 1975), shows the influence of Rouch with its use of nonprofessional actors and improvisation. She departs from this school of filmmaking, however, by positioning herself within the community she films, as in her 1979 feature, *Fad'jal*, screened that same year in the "Un Certain Regard" section at the Cannes Film Festival. In 1990 the Senegalese writer and activist Annette Mbaye d'Erneville (b. 1926) founded RECIDAK (Rencontres Cinématographiques de Dakar), an annual festival in Dakar with an extension to certain regional capitals of Senegal.

In Mali, many directors and technicians who were trained in Russia and the Eastern bloc worked in documentary before turning to fiction filmmaking. Mali gained independence from France in 1960 and nationalized its cinema sector as early as 1962 with the creation of OCINAM, the Office Cinématographique National du Mali. This company controlled distribution and exhibition of African films in the region until the early 1990s, due to a shortfall of resources. Many theaters were forced to close. The CNPC, or Centre National de la Production Cinématographique, has attempted a renaissance. Film professionals founded the Union des Créateurs et Entrepreneurs du Cinéma et de L'Audiovisuel de l'Afrique de l'Ouest (UCECAO) in 1996 in an attempt to promote more effective advocacy for African cinema issues. This initiative was spearheaded by the veteran filmmaker Souleymane Cissé (b. 1940), one of the first generation of filmmakers south of the Sahara. A contemporary of Ousmane Sembène, Cissé studied directing at VGIK, the State Institute of Cinematography in Moscow. He produced Mali's first fiction feature, *Den Muso* (*The Young Girl*) in 1975. His later films, such as *Baara* (*Work*, 1978), *Finyé* (*The Wind*, 1982) and *Yeelen* (*Brightness*, 1987), deal with themes of abuse of power and exploitation. *Yeelen* was awarded the Jury Prize at Cannes that same year as well as the British Film Institute's prize for most innovative film of the year. Other key Malian directors include Cheick Oumar Sissoko (b. 1945), with *Finzan* (*A Dance for the Heroes*, 1989), *Guimba un tyrant une époque* (*Guimba the Tyrant*, 1995), and *La genèse* (*Genesis*, 1999); and Adama Drabo (b. 1948), with *Ta Dona* (*Fire*, 1991) and *Taafe Fanga* (*Skirt Power*, 1997).

Ghana (the former Gold Coast) had the potential to become a strong film-producing nation. In 1935, long before independence, the British colonial authorities established the Gold Coast Film Unit. After independence in 1957, Kwame Nkrumah (1909–1972), the first president of the Ghanaian Republic, nationalized the film industry. Thus, the Ghana Film Industry Corporation (GFIC) was established, taking over from the Gold Coast Film Unit, and production facilities were relatively sophisticated. However, these facilities deteriorated after the overthrow of Nkrumah in 1966, and feature filmmaking suffered a decline. During this period, *No Tears for Ananse* (Sam Aryeetey, 1968), *I Told You So* (Egbert Adjesu, 1970), and *Do Your Own Thing* (Bernard Odidja, 1971) were produced. The 1980s saw a brief revival with the production of six features. Among these are the three most well-known Ghanaian films in Africa and abroad: *Love Brewed in the African Pot* (Kwaw Ansah, 1981), which took ten years to complete due to insufficient resources; Ansah's very popular *Heritage . . . Africa* (1988), which won the Grand Prize (Etalon de Yennenga) at FESPACO 1989; and *Juju* (King Ampaw, 1986). It has since become much more economically viable to produce video films, which are taking on increasing importance in the local film industry.

Nigeria, with 120 million inhabitants, is the most populous country on the continent, and shares with Ghana the phenomenon of a burgeoning video economy. Although Nigeria gained independence in 1960, indigenous feature filmmaking did not begin until 1970 with the Lebanese coproduction *Son of Africa*, directed by Segun Olusola (b. 1935), and *Kongi's Harvest*, directed



Emitai (Ousmane Sembène, 1971). **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

by the African American Ossie Davis (1917–2005). During the early 1970s, three or four features were produced every year, and until the early 1980s there was a trend toward higher quality films, including 35 mm production. The Nigerian Film Corporation was established in 1979 with the mandate of encouraging local film production. Ola Balogun (b. 1945), a novelist and playwright who was trained in cinematography at L'Institut des hautes études cinématographiques (IDHEC) in Paris, is Nigeria's most prominent filmmaker, known for directing comedies and musicals. He has produced or directed at least one feature every year since 1972, the year he directed *Alpha*, which some credit as the first truly indigenous Nigerian feature film. His *Ajani-Ogun* (1975) is sub-Saharan Africa's first musical; it spurred a series of films incorporating Yoruba popular theater on film. Other notable films include *A Deusa negra* (*Black Goddess*, 1978), *Cry Freedom* (1981) and *Money Power* (*Owo L'agba*, 1982). Another prominent filmmaker is Eddie Ugbomah, whose films such as *The Rise and Fall of Dr. Onyenusi* (1977), *The Mask* (1979) and *The Death of a Black President* (1983) were largely inspired by current events. By the end of the 1970s, and as Lagos became more dangerous at night, many middle-class homeowners turned to videocassette players so they could watch video movies in the safety of their homes. Video film production is an important industry in Nigeria and is practiced as a solution to film distribution bureaucracy. Although some criticize their technical shortcomings, the impact of video films as an expression of cultural identity cannot be denied.

The history and development of Angolan cinema is directly linked to the country's liberation struggle. During the 1960s, three liberation movements were born, with the common goal of gaining independence from Portugal: the Movement for the Liberation of Angola (MPLA), the National Union for the Total Independence of Angola (Unita), and the National Front for the Liberation of Angola (FNLA). Angola gained independence on 11 November 1975, but fighting among the groups continued, fueled by ethnic differences. It was during the 1970s that Angolan cinema really began, with politically engaged films about the battle for independence (*Sambizanga*, Sarah Maldoror, 1971) and consisting mainly of documentaries and videos that were cheaper to produce than feature-length films. In an attempt to encourage and foster the development of Angolan film production, the government established the Angolan Film Institute (IACAM) following independence. It fell into disrepair during the civil war, but the Institute and the Angolan film industry began to thrive at the end of the war in 2002. Three films were released in 2004: *Comboio da Cañhoca* (*The Train of Canhoca*, Orlando Fortunato de Oliveira); *Na Cidade Vazia* (*In the Empty City*, Maria João Ganga); and *O Herói* (*The Hero*, Zeze Gamboa). *The Hero*'s main character attempts to build a new life in Luanda after losing his leg to a land mine. Gamboa wrote the script in 1992, but a new episode of war caused a decade-long delay. The film was awarded the Grand Prize in the World Dramatic Competition at Sundance in 2005.

The history of film in South Africa is one of the longest south of the Sahara. Film was born in this country at virtually the same time as in Europe, and the country produced *African Mirror* (1913–1984), the world's longest-running weekly newsreel. Until the 1920s, films were mainly adaptations of British novels. During the 1930s and 1940s, Afrikaner forces were building South Africa's apartheid system, which was legislated with the 1948 election victory of the National Party. This period marks the beginning of treason trials, the Freedom Charter, and the Sharpeville Massacre. It was also the period during which Jamie Uys (1921–1996), considered to be South Africa's most commercially successful director, established independent production using Afrikaner-controlled capital. His 1980 feature, *The Gods Must Be Crazy*, which upholds a pro-apartheid worldview, is considered the most commercially successful African film worldwide, shattering all box office records in South Africa. Anti-apartheid filmmaking began during the 1950s, with films like *Cry the Beloved Country* (Zoltan Korda, 1951), based on Alan Paton's novel of the same title, and documentaries such as *Come Back Africa* (1959) by the American filmmaker Lionel Rogosin (1924–2000). A noted filmmaker during the 1960s was the exiled Lionel N'Gakane (1928–2003), with short films such as *Vukani Awake* (1965) and *Jemima and Johnny* (1966). After Sharpeville, many artists and activists went into exile, and resistance movements emerged. Benchmark films during the 1970s and early 1980s include the documentary *Last Grave at Dimbaza* (Nana Mahomo, 1973) and *The White Laager* (Peter Davis, 1977) and *Generations of Resistance* (1980). In 1988 Olivier Schmitz and Thomas Mogotlane codirected *Mapantsula*, South Africa's first "militant anti-apartheid feature film," winning seven AALife/M-Net Vita Awards (Gugler, *African Film*, p. 91). All-black productions took off in the 1990s, following the official demise of apartheid. Ramadan Suleman (b. 1955) directed *Fools* in 1997, and the American-trained Ntshavheni Wa Luruli (b. 1955) directed *Chikin Biznis* (1998) and *The Wooden Camera* (2003), which garnered a Crystal Bear at the Berlin Film Festival in 2004.

ISSUES AND TRENDS

The French ethnographic filmmaker Jean Rouch began making films in sub-Saharan Africa as early as 1946,

employing Africans as technicians and actors. *Les maîtres fous* (*The Mad Masters*, 1955), arguably his most famous film, depicts a ritual of possession among the Hauka sect in Ghana. The Nigerian filmmaker Oumarou Ganda (1935–1981) acted in Rouch's *Moi, un noir* (*I, a Black Man*, 1958) before going on to direct *Cabascabo* (*Tough Guy*, 1968), *Saitane* (1972) and *L'Exilé* (*The Exiled*, 1980). Rouch's influence on Africans has been controversial: some credit him with advancing the careers of many African filmmakers and exposing them to the techniques of cinéma direct, while others condemn him for exoticizing Africa. Other ethnographic-based films include the Vietnam-born Trinh T. Minh-ha's *Reassemblage* (1982) and *Naked Spaces: Living Is Round* (1985), in which she challenges Western anthropological views of Africans.

Filmmaking in Africa south of the Sahara has been marked by several major trends over the past fifty years. Following independence, many films of the 1960s and early 1970s emphasized the notion of rehabilitation and reaffirmation of the validity of African traditions and institutions, which had been devalued during colonialism. Furthermore, filmmakers attempted to rebut negatively marked representations of Africans in Hollywood films like *King Solomon's Mines* (1950), *Mogambo* (1953), and *Roots of Heaven* (1958), or the portrayal of Africans as naturally subservient and therefore deserving of the West's protection and benevolence in films like the British production *Sanders of the River* (1935).

Not surprisingly, there has been much debate among African filmmakers concerning appropriate modes of representing African cultural identity. In the 1970s, films such as *Le bracelet de bronze* (*The Bronze Bracelet*, Cheikh Tidiane Aw, 1974, Senegal) and *Pousse-pousse* (*Pedicab*, Daniel Kamwa, 1975, Cameroon) were condemned by members of FEPACI for being too openly commercial and less committed to an overt critique of neocolonialism. Others, such as the films of Sembène, Mahama Johnson Traoré (Senegal), and Med Hondo (Mauritania), were praised for following a pattern that veered away from Western traditions: their primary audiences were deemed to be in Africa, the language of their dialogues was African, the location of their shooting often a typically rural African setting, and their intent didactic. The refusal of a Western aesthetic model led to the emergence of a style known as African cinematic realism, featuring cinematic grammar that emphasized social space and narratives focused on episodic plot structures.

By the late 1960s and early 1970s, other styles began to emerge that were more experimental or that blended genres. Med Hondo's groundbreaking *Soleil O* (*O Sun*, 1969, Mauritania) draws on Brechtian theater, while Djibril Diop-Mambéty's surrealist *Touki Bouki* laid the ground for subsequent hybrid narratives such as *La vie sur terre* (*Life on Earth*, Abderrahmane Sissako, 1998, Mali) and *Heremakono* (*Waiting for Happiness*, 2002, Mauritania), in which dialogue is minimal and the images themselves tell the story.

Censorship has been an issue of concern for African filmmakers since the early days. As early as 1934, the French colonial authorities instituted the Laval Decree, which prohibited the production of any anticolonial films in the African colonies. Some early cases of censorship include the French filmmaker René Vautier's condemnation of French colonialism in *Afrique 50* (*Africa 50*, 1950), which earned him a year in prison, and Alain Resnais and Chris Marker's *Les statues meurent aussi* (*Even Statues Die*, 1953). Many other filmmakers have endured forms of censorship for a variety of reasons ranging from political (Ousmane Sembène's *La noire de…* and Pierre Yameogo's *Silmandé* [*Whirlwind*], 1998) to religious (*Karmen Geï*, Joseph Gaï Ramaka, 2001) to sexual (*Visages de Femmes* [*Faces of Women*], Désiré Ecaré, 1985), which was the first film to be prohibited in Ivory Coast for its sexual content (Ukadike, p. 213).

By the 1990s, filmmakers began crossing borders, forming more production partnerships between Africans and striking north-south partnerships or coproductions. African cinema south of the Sahara is now marked by a diversity of approaches, including nonchronological storytelling, as in Diop Mambety's *Hyènes* (*Hyenas*, 1992, Senegal); popular culture forms, as in *Twiste à Poponguine* (*Rocking Poponguine*, Moussa Sene Absa, 1993, Senegal); and fragmented dream structures or memory constructions, as in *Asientos* (François Woukoache, 1995, Cameroon), and *Abouna* (*Our Father*, Mahamat-Saleh Haroun, 2002, Chad). The Burkinabé filmmaker Idrissa Ouédraogo (b. 1954) insists that "it's the diversity of ideas, of opinions that will lead to the creation…of thriving African cinemas" (Thackway, p. 28).

From the mid-1990s onward, filmmakers south of the Sahara have been developing new aesthetic and narrative strategies best suited to communicating increasingly complex sociopolitical cultural contexts. Films such as *Dakan* (1997) by the Guinean Mohamed Camara, *Woubi Chéri* (1998) by Philip Brooks and Laurent Bocahut (France/Ivory Coast), and *Nice to Meet You, Please Don't Rape Me* (Ian Kerkhof, 1995, South Africa) explore issues of homosexuality in urban African settings, whereas *Clando* (Jean-Marie Teno, 1996, Cameroon), *Keita! L'heritage du griot* (*Keita: Voice of the Griot*, Dani Kouyaté, 1995, Burkina Faso), Sissoko's *Guimba the Tyrant* (1995, Mali), and *La nuit de la vérité* (*The Night of Truth*, Fanta Régina Nacro, 2004, Burkina Faso) challenge issues of political tyranny, abuse of power and privilege, and the resistance to these excesses in

JEAN-MARIE TENO
b. Famleng, Cameroon, 14 May 1954

The Paris-based Cameroonian director Jean-Marie Teno is known for his provocative interrogations of political and social issues in postcolonial Cameroon. Using narrative and aesthetic strategies that combine elements of fiction and documentary to create innovative new structures, he belongs to the "new" generation of African filmmakers who are experimenting with new forms and styles.

Teno studied filmmaking at the University of Valenciennes in France. After graduating in 1981, he worked as a film critic for *Buana Magazine*, then as an editor for France's FR3 network. Teno claims to have been inspired by *Pousse-pousse* (*Pedicab*, Daniel Kamwa, 1975), which demonstrated to him that cinema was an important medium for illuminating social issues in Africa. Teno moved from short films to features in 1988 with the fictional documentary *L'eau de misère* (*Bikutsi Water Blues*), which deals with the social issue of polluted water supplies in Cameroon.

Teno continued his socially conscious filmmaking with his next feature, *Afrique, je te plumerai* (*Africa, I Will Fleece You*, 1992), by probing the continuing legacies of colonial oppression. Teno's original goal was to explore the world of publishing in Cameroon, but this soon evolved into an indictment of press censorship, his own Eurocentric education in Cameroon during the 1960s, French colonialism, and the destruction of traditional cultures by neocolonial societies. Teno advanced these themes in the subsequent documentaries *La tête dans les nuages* (*Head in the Clouds*, 1994) and *Chef* (Chief, 1999), in which he locates the roots of current woes as existing in kleptocracy, authoritarian regimes, and government irresponsibility. Teno's 2004 film, *Le malentendu colonial* (*The Colonial Misunderstanding*) is a searing commentary on the paradoxical relationship of European Christian missionaries to colonization in Africa, and how their "noble deeds" actually served to further the interests of their own nation states, rather than those of Africa.

Clando (1996), Teno's only fiction feature to date, explores issues of migration, violence, and imprisonment from the point of view of Sobgui, an unlicensed taxi driver, or *clando*, in Douala. In serious political trouble, Sobgui accepts the offer of an elder to travel to Germany to buy cars and search for the elder's son. Discontinuous events are juxtaposed in a way that presents the clashing of private memory and political events. In 1996 *Clando* was nominated for Best Film at the International Festival of French-speaking Films at Namur. In the documentary *Vacances au pays* (*A Trip to the Country*, 2000), Teno advances the stylistic use of geography and landscape introduced in *Clando* by creating a travelogue structure in which he documents his return to Cameroon after an extended absence. He taps into the past by retracing his childhood vacations in order to examine the concept of modern development in Africa.

RECOMMENDED VIEWING

Fièvre Jaune taximan (*Yellow Fever Taximan*, 1986), *L'eau de misère* (*Bikutsi Water Blues*, 1988), *Afrique, je te plumerai* (*Africa, I Will Fleece You*, 1992), *La tête dans les nuages* (*Head in the Clouds*, 1994), *Clando* (1996), *Chef* (Chief, 1999), *Vacances au pays* (*A Trip to the Country*, 2000), *Le malentendu colonial* (*The Colonial Misunderstanding*, 2004)

FURTHER READING

Akudinobi, Jude G. "Reco(r)ding Reality: Representation and Paradigms in Nonfiction African Cinema." *Social Identities* 6, no. 3 (2000): 345–367.

Petty, Sheila. "Postcolonial Geographies: Landscape and Alienation in *Clando*." *French Literature Series* XXX (2003): 167–178.

Ukadike, Nwachukwu. Frank. *Questioning African Cinema: Conversations with Filmmakers*. Minneapolis: University of Minnesota Press, 2002.

Sheila Petty

contemporary African societies. The new millennium is also witnessing a surge of musicals, including Ramaka's *Karmen Geï* (2001, Senegal), *Madame Brouette* (Moussa Sene-Absa, 2002, Senegal), *Nha Fala* (Flora Gomes, 2002, Guinea-Bissau), and *Les habits neufs du gouverneur* (*The Governor's New Clothes*, Ngangura Mweze, 2004, Congo/Belgium) that serve as a platform for interrogating social and political issues affecting postcolonial

cultures. By incorporating new visions, ideologies, and aesthetic expressions, these filmmakers are interrogating not only the territoriality of sub-Saharan African identities, but are also staking places for African cultures in the global flow of ideas and peoples.

SEE ALSO *Colonialism and Postcolonialism; National Cinema; Third Cinema*

FURTHER READING

Balseiro, Isabel, and Ntongela Masilela, eds. *To Change Reels: Film and Film Culture in South Africa*. Detroit, MI: Wayne State University Press, 2003.

Barlet, Olivier. *African Cinemas: Decolonizing the Gaze*. Translated by Chris Turner. London and New York: Zed Books, 2000.

Diawara, Manthia. *African Cinema: Politics and Culture*. Bloomington: Indiana University Press, 1992.

Gugler, Josef. *African Film: Re-Imagining a Continent*. Bloomington: Indiana University Press, 2003.

Pfaff, Françoise, ed. *Focus on African Films*. Bloomington: Indiana University Press, 2004.

Thackway, Melissa. *Africa Shoots Back: Alternative Perspectives in Sub-Saharan Francophone African Film*. Bloomington: Indiana University Press, 2003.

Tomaselli, Keyan. *The Cinema of Apartheid: Race and Class in South African Film*. New York: Smyrna/Lake View, 1988.

Ukadike, Nwachukwu Frank. *Black African Cinema*. Berkeley: University of California Press, 1994.

Sheila Petty

AFRICAN AMERICAN CINEMA

Traditional film scholarship has often attributed the emergence of African American cinema to the need for a response to the racial stereotypes prevalent in mainstream films. Indeed, the early representations of African Americans, as in *Chick Thieves* (1905) and the Edison shorts *The Gator and a Pickanninny* (1903), in which a fake alligator devours a black child, and *The Watermelon Contest* (1908), relied on staid and pervasive stereotypes common in literature, vaudeville, minstrel shows, and the culture in general. Though cinema would progress, as an industry and as an art form, the stereotypes of African Americans, rooted in slavery and used to justify racist ideologies and acts of discrimination, remained, though often adapted to fit changing cultural contexts. The most common archetypal forms, as identified by Donald Bogle, include: the mammy (a dark, large-bodied, asexual woman whose role is to provide maternal comfort for whites); the coon (a sexless comic figure, dull-witted, lazy, and cowardly, used for comic relief); the Uncle Tom (servile and overly solicitous to whites); the buck (defined by his physicality, a brutish and hypersexual black man who lusts after white women); the tragic mulatto (a mixed-race woman who, as a symbol against miscegenation, is caught between the races and denied access to the privileges afforded by a white identity), and the jezebel (an amoral temptress, promiscuous and oversexed).

RACE MOVIES

Hollywood rarely, if ever, offered depictions of African American life and culture with humanity, and as a response, many African American entrepreneurs ventured into filmmaking to "correct" the negative images. Pioneers included Bill Foster (1884–?), founder of the first black film production company, the Foster Photoplay Company, established in Chicago in 1910; Noble Johnson (1881–1978), the Hollywood character actor who, along with his brother George, led the Lincoln Motion Picture Company in Los Angeles established in 1916; and Oscar Micheaux (1884–1951), a noted novelist who formed the Micheaux Film and Book Company (1918). Their companies led the production of "race movies," films that featured all-black or predominantly black casts and were marketed to black audiences. Another important figure who would emerge as a writer, producer, and director, though decades later, is the actor Spencer Williams (1893–1969), who made the most popular race movie ever released, *Blood of Jesus* (1941).

This sound film, and the silent films that preceded it, like Lincoln Picture's *The Realization of a Negro's Ambition* (1916) and Micheaux's *The Homesteader* (1919), the first feature film by an African American, presented themes in concert with the racial uplift movement, an effort by African Americans to combat the unrelenting ideological and physical assaults aimed at their communities. During the period in which these film companies were formed, African Americans had to contend with lynchings (the practice was at its height between 1880 and 1940), race riots, the philosophy and practices of eugenics (pseudoscientific theories of racial inferiority), and psychological theses that rendered African Americans deviant and pathological. Ideologies of racial uplift based their opposition in the assertion of African Americans as civilized humans deserving of

Spike Lee's* Bamboozled *(2000) deliberately invokes racist stereotypes. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

equality and social justice through an emphasis on education and morality. In films this was realized in narratives that valued temperance, adherence to the tenets of Christianity, and social mobility through education. Characters who engaged in criminal acts, gambling, infidelity, and substance abuse received punishment by the end of the film. *The Realization of a Negro's Ambition*, for example, is centered on James Burton (played by Noble Johnson), a civil engineer who leaves his rural surroundings to seek out his fortune in the oil industry of California. Using the knowledge he gained while attending Tuskeegee Institute (a black college founded in 1880), he surmounts a series of obstacles, including employment discrimination, and eventually discovers oil and returns home with newfound wealth.

Several films are also linked to racial uplift through the references made to actual community leaders and places of importance. For example, the schoolteacher Sylvia Landry (played by actress Evelyn Preer), the protagonist of Oscar Micheaux's *Within Our Gates* (1920), travels north to Boston in order to raise funds for the Piney Woods School, historically the largest black boarding school in the United States, located in rural Rankin County, Mississippi. By referring to the school in the film, Micheaux used his film as a publicity tool, aiding the institution's goal of providing for young black students a "head, heart, and hands education."

With the popularity of race movies also emerged an entire industry, virtually a separate cinema with its own stars, distribution system, and exhibition venues, such as the Howard Theater (1910) in Washington, D.C., and the Madame C. J. Walker Theater (1927) in Indianapolis. The development of this industry, in addition to its formation as a "counter cinema," should also be considered a logical outgrowth of already established forms of African American expressive culture. Bill Foster, for example, had a background in theater and vaudeville, and Paul Robeson (1898–1976), the noted stage actor, made his film debut in Oscar Micheaux's *Body and Soul* (1924). The films often highlighted African American forms of dance, fashion, and literature.

The Great Migration between 1910 and 1920 was also a significant factor in the development of African American cinema. During this period close to 2 million African Americans moved from the South to northern cities, such as Chicago, New York, Cleveland, and Detroit, and west to Los Angeles, to escape feudal tenant farming, the lack of gainful education and employment, and Jim Crow laws, searching for what they imagined would be better opportunities. Though their choices remained limited and they were still subject to racism, the access to greater education, factory jobs, and positions of skilled labor and professional employment led to the growth of a black middle class. Films provided not only a reflection of their striving but also, for many, a way to engage in an urban form of modernity.

It is estimated that more than five hundred race movies were produced and distributed between 1910 and 1948, the most prolific era of black-directed and black-themed films (though not all race movies were directed by African Americans). Eventually, though, this separate cinema was crushed by a number of industry shifts, including co-optation by Hollywood and the coming of sound, and by the Depression. Interestingly, the introduction of synchronous sound and the genre that would develop with it, the musical, are grounded in African American popular culture, and it is this link that helped lead to the end of the race movies.

BLACKS IN CLASSICAL HOLLYWOOD

Though not thoroughly synchronous, Warner Bros.' *The Jazz Singer* (1927) is considered the first commercially released feature to make use of the new technological development of sound. The conflict in this drama centers on the struggle of a Jewish singer, Jakie Rabinowitz (Al Jolson), who wants to perform as a jazz artist, despite his father's wish that he become a cantor. Though in his nonreligious persona Jack Robin is not actually singing jazz, his performances (in blackface) draw from the blues tradition and black spirituals, capitalizing on the appropriation of black expressive culture. Hollywood's affinity for black musical forms continued with the production of the early musical *Hallelujah* (1929), an all-black cast feature, directed by King Vidor, that featured black folk music and spirituals. The industry's incursion into sound race movies with this film and others, including *The Green Pastures* (1936) and *Bronze Venus* (1938), had a dramatic effect on the independent producers. Increasingly, the stars of the race movie industry migrated to the Hollywood studios, lured by the offer of higher salaries, despite the reduction in their roles to performers in item numbers or supporting characters, often as servants to white protagonists. Though some directors like Micheaux would continue to work in the sound era, the talent drain and the inability to invest heavily in sound equipment led to the collapse of many of the independent studios. To make matters worse, the devastating collapse of the US economy that began in 1929 ravaged a community whose economic stability was tenuous at best. African American audiences had less money to spend on entertainment and sought out the better-financed, high production value spectacles of the Hollywood oligopoly.

The restricted roles offered to African American actors in Hollywood expanded with the US entry into World War II. As participants in the war, in the armed forces and on the home front, African Americans could not be ignored by the culture industry, certainly not when the country was engaged in a war to ensure freedom and democracy. In films like *Casablanca* (1942), *Sahara* (1943), and *Lifeboat* (1944), African American characters were constructed with greater complexity and humanity. The actor Rex Ingram (1895–1969) plays a pivotal role in the war film *Sahara*, as a sergeant in the Sudanese army who fights alongside British and American troops. He performs heroically in the fight against the German Afrika Korps and takes charge of Axis POWs.

BREAKING DOWN BARRIERS

Postwar liberalism led to even more change, as dramas directly addressing issues such as race and power emerged from the studios in films like *Intruder in the Dust* (1949), *Home of the Brave* (1949), and *Pinky* (1949). By the 1950s, the "separate cinema" had ended, and African Americans no longer had creative control over their images. Hollywood had sought and highlighted black talent in front of the camera, but continued exclusionary policies in the unions and administrative offices. Social change brought by the civil rights movement saw changes at the box office, as the first group of African American movie stars emerged in the 1950s. Prominent among them were Sidney Poitier (b. 1927), the first black superstar; Harry Belafonte (b. 1927), the first African American male sex symbol; and Dorothy Dandridge (1922–1965), the first African American screen siren. Though in hindsight their films are somewhat problematic, the roles performed by these three talents brought new images to the screen, often challenging society's precepts about race and "proper" social roles. *Island in the Sun* (Robert Rossen, 1957), for example, contains what has been identified as the first real interracial kiss in a Hollywood film (previous films usually involved two white performers, with one in blackface). In the film, a political scandal erupts when a family in the West Indies is found to have "mixed blood." The situation is further complicated by the presence of two interracial romantic couples: one played by Dorothy Dandridge and John Justin, and the other played by Harry Belafonte and Joan Fontaine. Of

OSCAR MICHEAUX

b. Metropolis, Illinois, 2 January 1884, d. 25 March 1951

One of the most renowned African American directors, Oscar Micheaux produced and directed forty-three films over three decades. Though he was not the first African American director or the first to head an African American motion picture company, he *was* the first to direct a feature-length film.

Born in a small town in southern Illinois to a schoolteacher mother and an agriculturist father, the influence of his parentage can be seen in themes that would emerge in his films: the importance of landownership, an appreciation for those that work the land, and the value of education. In 1910 he became a homesteader in South Dakota. His skills as an entrepreneur were revealed when he prospered as a novelist, selling his works first to his fellow South Dakotans, white farmers whose land surrounded his own, and later nationally. His third novel, *The Homesteader* (1917), attracted the interest of the Los Angeles–based Lincoln Motion Picture Company, which wanted to adapt it into a film. Micheaux agreed, under the stipulation that he be hired to direct. When Lincoln refused, he founded the Micheaux Film and Book Company, which would later grow to include distribution offices in three locations: Chicago; Roanoke, Virginia; and Beaumont, Texas. His first film, the first feature film directed by an African American, was *The Homesteader* (1919), financed through the selling of shares. Micheaux earned enough profits from that film to finance his second production, *Within Our Gates* (1920), a provocative film that challenged the racist ideologies of D. W. Griffith's *The Birth of a Nation* (1915).

Micheaux's *Within Our Gates* presents African American characters who seek education, despite poverty, as a means to social mobility, while it critiques the failure of the judicial system to afford racial minorities equal protection under the law. Even more controversially, it blatantly portrays racial violence as it more commonly occurred—not committed by African Americans against whites, but just the opposite—through a tense scene of lynching. *Within Our Gates* was released during the height of lynching in the United States and immediately following the "Red Summer," when twenty-six race riots erupted across the nation.

Throughout his career, Micheaux would include such sensational elements in his work. His *Body and Soul* (1925), the first film to star Paul Robeson, was a scathing critique of corruption in organized religion. It was perhaps this element that would separate Micheaux's films from those of his "race movie" counterparts, since the Foster Photoplay Company specialized in comedy and the Lincoln Motion Picture Company on middle-class melodrama.

RECOMMENDED VIEWING

Within Our Gates (1920), *Symbol of the Unconquered* (1920), *Body and Soul* (1925), *Murder in Harlem* (1935), *Underworld* (1937), *Swing!* (1938), *Lying Lips* (1939)

FURTHER READING

Bowser, Pearl, and Louise Spence. *Writing Himself into History: Oscar Micheaux, His Silent Films, His Audiences*. New Brunswick: Rutgers University Press, 2000.

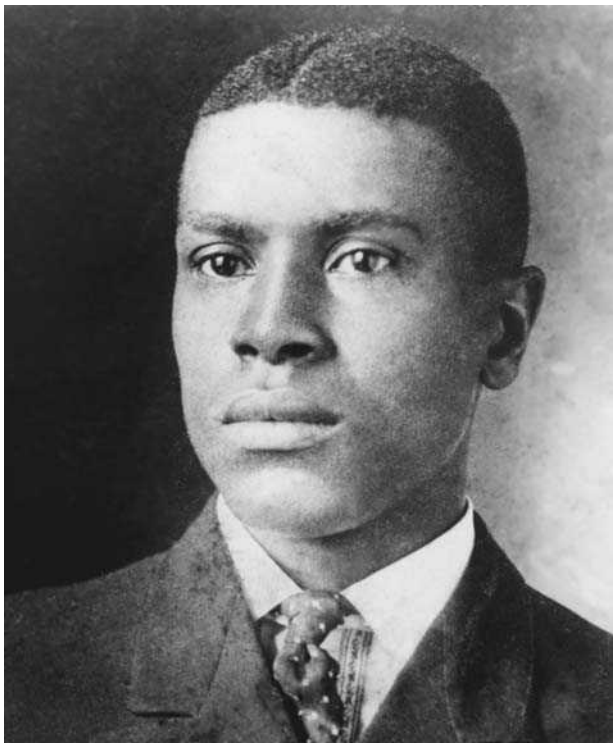
Green, J. Ronald. *Straight Lick: The Cinema of Oscar Micheaux*. Bloomington: Indiana University Press, 2000.

———. *With a Crooked Stick: The Films of Oscar Micheaux*. Bloomington: Indiana University Press, 2004.

Frances K. Gateward

course, the times would dictate that the kiss occur between the former couple, not the latter. Hollywood may have been transgressive with this film, but it would not go so far as to have an African American man kiss a white woman.

Dandridge's career was impeded by typecasting. More often than not, she was offered roles that took advantage of her physical appearance, casting her as a sexual siren and object of desire. The exception was a film earlier in her career, *Bright Road* (1953), a low-key drama in which she plays a small-town schoolteacher trying to reach a troubled student. Ironically, the same can be said of Harry Belafonte, who played the principal in the same film. His films also exploited his good looks and physique, often placing him in competition against his white male costars. In *The World, the Flesh, and the Devil* (1959), Belafonte plays one of three survivors of the nuclear apocalypse. The struggle for survival is made more difficult by the contest of masculinity between



Oscar Micheaux. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Belafonte's character and the white male survivor (played by Mel Ferrer) over the sole surviving woman (Inger Stevens), who is white.

Of the three new black stars, only Poitier would enjoy a long and varied career, one that would last for decades. Dandridge's was cut short by her death in 1965. Belafonte, frustrated by the lack of roles, turned his energy toward music and a more involved role in the global human rights movement. Poitier became a Hollywood icon and a popular star with audiences. He was the first African American to receive an Oscar® nomination for a leading role, in 1959 for his work in *The Defiant Ones* (1958), and he would eventually win the award for his performance in *Lilies of the Field* (1963). His groundbreaking performances in films like *In the Heat of the Night* (1967), in which he plays a Philadelphia police detective who, in Mississippi to visit his mother, works with the local racist sheriff to solve a murder, and *Guess Who's Coming to Dinner* (1967), in which a seemingly liberal father is introduced to his daughter's fiancé, played by Poitier, foregrounded issues of racism in American and the need for progress.

It was not until 1962 that an African American director would be accepted in Hollywood, when the renowned photographer Gordon Parks (1912–2006) was contracted by Warner Bros. to direct the adaptation of his autobiography, *The Learning Tree*. The film, a sensitive and poetic drama completed in 1969, chronicles the coming of age of a black teen in 1920s Kansas. It influenced the theme of most subsequent African American coming-of-age films, which, unlike their white counterparts, do not focus on sexual initiation. Rather, they center on the emergence of racial consciousness.

Melvin Van Peebles (b. 1932), noted for his work in the independent realm, is also one of the earliest African Americans to work within the Hollywood studio system, securing a three-picture deal with Columbia Pictures after the success of a film he made in France, *Story of a Three Day Pass*, in 1967. His second film, his first in Hollywood, was *Watermelon Man* (1970), a comedy examining racism and its stereotypes. In the film, the comedian Godfrey Cambridge plays a white bigot who wakes one morning to discover his race has changed—to black. That same year, United Artists released the first film by the actor/playwright/activist Ossie Davis (1917–2005), who would go on to direct four more feature films. *Cotton Comes to Harlem*, an adaptation of the Chester Himes crime novel of the same name. It is unfortunate that this film and those by Parks and Van Peebles are often misidentified, commonly assumed to be a part of the film movement known as blaxploitation (black exploitation). The movie-viewing public often assumes incorrectly that all black-themed films of the 1970s, regardless of origin, style, or content, can be categorized as such. A close examination of the period, however, reveals that there were three major trends of African American filmmaking during the 1970s: films produced within the Hollywood system; films produced by exploitation studios, such as American International Pictures (AIP); and another independent movement—an aesthetically challenging cinema politically grounded in issues of civil rights and the global pan-Africanist movement.

THE FIRST BLACK RENAISSANCE

The decade of the 1970s represents a unique period in American film history: it was the first time since the race movies of the silent era that such a high volume of black-themed films played in commercial theaters, many of them helmed by African American directors. The reception of the early works by Parks, Van Peebles, and Davis, by both critics and popular audiences, resulted in a new acceptance of African American talent in Hollywood, both in front of and behind the camera. Films moved beyond the usual social problems to treat African American communities more broadly, from comedies about everyday life, teen films, and romance to biopics, period films, and action thrillers. Though many noted films that featured black actors and themes, such as

SIDNEY POITIER
b. Miami, Florida, 20 February 1927

Sidney Poitier remains the most highly recognized African American actor in the history of American cinema. His triumphs on stage, television, and in film countered the typically demeaning stereotypes of African Americans. The first African American superstar, he entered Quigley's "Top Moneymaker's Poll" in 1967, and ascended to number one the following year, beating the popular icons Steve McQueen, Paul Newman, and John Wayne. His dramatic characterizations brought dignity, complexity, and depth to African American depictions during one of the most tumultuous periods of social change in US history, the civil rights movement.

Born in Miami to Bahamian parents, Poitier was reared in the Bahamas but returned to the United States in 1943. After a brief stint in the army at age sixteen, he moved to New York, working odd jobs until he discovered an interest in acting. After training at the American Negro Theater, he appeared in several plays, the most noted being Lorraine Hansberry's Tony-nominated *A Raisin in the Sun*, the first work by a black playwright produced on Broadway. He received a Tony nomination for the role he would reprise in the 1961 film. His film debut was in Joseph L. Mankiewicz's *No Way Out* (1950).

Despite positive reviews of his performance as a doctor confronted with racism, he struggled for years to land significant roles. He hit his stride in the mid-1950s, gaining momentum with a number of highly touted films. With his role in *The Defiant Ones* (1958), he became the first African American nominated for an Academy Award® in a leading role. He would win five years later for *Lilies of the Field* (1963).

In an acting career that lasted more than fifty-one years, he accumulated numerous accolades, including the Cecil B. DeMille Award by the Hollywood Foreign Press Association (1982), a Lifetime Achievement Award from the American Film Institute (1992), the Kennedy Center Honors (1995), and a Lifetime Achievement Award from the Screen Actor's Guild (1998). In 2002 he was awarded an honorary Oscar® for his "extraordinary performances and unique presence on the screen and for representing the industry with dignity, style, and intelligence."

Poitier's success as an actor often eclipsed recognition for his work as a director on nine feature films. One of the first African American directors in Hollywood, he reworked genres such as the western in *Buck and the Preacher* (1972) to reflect the contribution and struggles of African Americans. In addition to his work in cinema, Poitier has served as a dedicated activist in the fight against apartheid in South Africa and in the US civil rights movement.

RECOMMENDED VIEWING

As Actor: *Blackboard Jungle* (1955), *Defiant Ones* (1958), *A Raisin in the Sun* (1961), *Lilies of the Field* (1963), *A Patch of Blue* (1965), *To Sir with Love* (1967), *Guess Who's Coming to Dinner* (1967), *In the Heat of the Night* (1967); As Director: *Buck and the Preacher* (1972), *A Warm December* (1973) *Uptown Saturday Night* (1974), *Let's Do It Again* (1975), *Stir Crazy* (1980)

FURTHER READING

Goudsouzian, Aram. *Sidney Poitier: Man, Actor, Icon*. Chapel Hill: University of North Carolina Press, 2004.

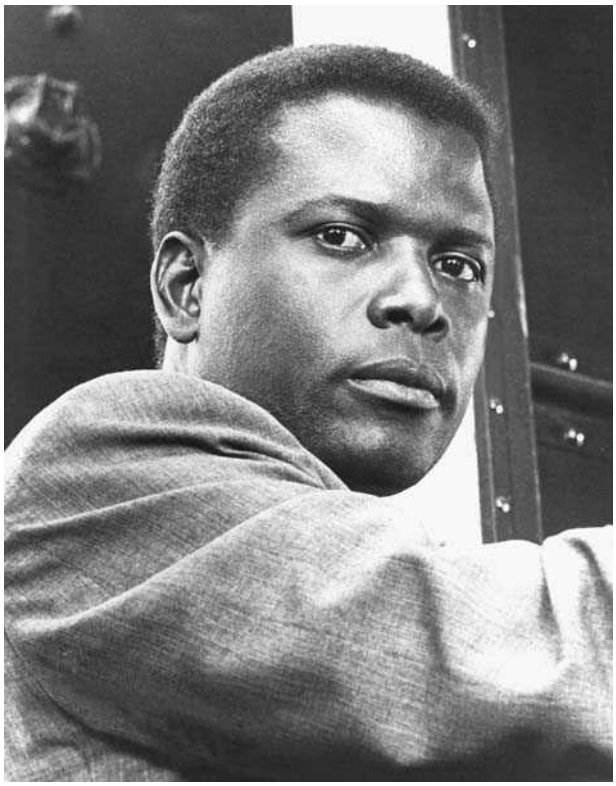
Poitier, Sidney. *Measure of a Man: A Spiritual Autobiography*. New York: Harper Collins, 2001.

———. *This Life*. New York: Ballantine Books, 1981.

Frances K. Gateward

Sounder (1972), *Claudine* (1974), and *The Wiz* (1978), were not directed by African Americans, a great many of them were. Several of these directors would go on to develop significant careers, lasting decades and expanding into television.

The actor Sidney Poitier directed his first Hollywood film in 1972: *Buck and the Preacher*, a film that would allow him to break out of his usual persona and bring his fellow 1950s star Harry Belafonte back to the screen. This western restored African Americans to the history of the settlement of the West, as it concerned the journey of African American homesteaders from the South to what they imagined as new opportunities after the Civil War. Accosted by white landowners who want to return them to tenant farming, the settlers seek the aid of a wagonmaster, Buck (Poitier), who is assisted by Preacher



Sidney Poitier in Norman Jewison's* In the Heat of the Night *(1967). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(Belafonte). The film revised the implicit ideology of the all-American genre of the western, providing a critique of US expansionism. Poitier formed his own production company, E and R Productions Corporation, and when in creative control of his films, he insisted that the crew include people of color as technicians. His career as a director spanned eight films, across twenty years.

Michael Schultz (b. 1938) is another important African American director, one of the most prolific of the era. He is most noted for *Cooley High* (1975), a coming-of-age film set in 1960s Chicago; *Car Wash* (1976), a "day in the life" film about an ensemble of workers at a Los Angeles car wash; and *Greased Lighting* (1977), based on the story of Wendell Scott, the first African American stock-car champion. Though his films are considered comedies, they contain moments of profound sadness and despair. For example, the slapstick and verbal play in *Car Wash*, provided by the pranks and jokes the workers play on each other, reveal an attempt to counter the monotony of their dead-end, working class jobs. Further, the viewer gains access to the workers' outside lives and dreams, made difficult by the social circumstances of their lives.

Gordon Parks followed up *The Learning Tree* with *Shaft* (1971), introducing the first African American private detective film and a new treatment of African American masculinity. Considered the first African American film hero, John Shaft, played by Richard Roundtree (b. 1942), was the epitome of cool. Equally comfortable in the underworld and the mainstream, he was very popular with the ladies. His persona as a man of action and power is communicated brilliantly at the film's opening, when Shaft emerges from the subway to walk the streets of New York as if he owns them, accompanied by the funky grooves of Isaac Hayes's Oscar®-winning score.

Parks's son, Gordon Parks Jr. (1934–1979), would continue in his father's tradition, directing some of the most well-received films of the period. His works include *Aaron Loves Angela* (1975), a tender story about the romance between an African American teen and a Puerto Rican girl living in the slums of New York, and *Thomasine and Bushrod* (1974), starring Max Julien and Vonetta McGee as a bank-robber couple in the early 1900s. He is best known, however, for *Superfly* (1972), starring Ron O'Neal (1937–2004). A highly stylized film that made great use of Curtis Mayfield's original music, *Superfly* highlighted the protagonist's decadent lifestyle as a successful pimp and drug dealer—fashion, cars, jewelry, recreational drug use, and promiscuity. It is perhaps for this reason that this film in particular would be identified with blaxploitation film. Because young people became infatuated with the surface details that overwhelmed the underlying social critique, it was at the center of controversy in the African American community. While middle- and upper-class African Americans saw the film as sensationalist, promoting the lifestyle of the main character, others championed the film for its presentation of an African American protagonist, Youngblood Priest, who stands up to "the Man," and for its treatment of police corruption. Looking deeper into the film, *Superfly* provides an insightful commentary on the lack of opportunity for African American youth and the ways they may be driven to achieve the American ideal of consumerism. The legal system is presented as corrupt, and through its imagery, the film reveals the devastation the drug trade has wrought on urban communities. It also presents criminality as a dead-end profession, as Priest is working to remove himself from prostitution and drug trafficking.

The new forms of masculinity represented in the films noted above—in which African American men function in narratives to benefit themselves and their communities, rather than the white communities in which they were usually socially isolated in earlier Hollywood films—were accompanied by a different kind of physicality. Previously, actors with large, muscular physiques were seen as threatening, drawing on the

Sidney Poitier with Elizabeth Hartman in the earnest* A Patch of Blue *(Guy Green, 1965). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

stereotypes of the black brute. With former athletes such as Fred Williamson and Jim Brown (b. 1936) becoming actors, and with characters like John Shaft, African American men were no longer sidekicks in action films, supporting the heroism of the white lead actor; they became heroes themselves. Changes were also due African American women, and the desire for more complex female characters was met in films like *Mahogany* (1975), featuring the singer Diana Ross (b. 1944), who received an Oscar® nomination for the costume designs she created for the drama. Directed by the Motown music mogul Berry Gordy (b. 1929), the film focused on the development of an impoverished girl who becomes an international fashion model. *Five on the Black Hand Side* (Oscar Williams, 1973) reflected the ideological tensions between African American middle-class conservatives and more progressive feminist and black nationalist liberals.

THE INDEPENDENT SPIRIT

As these films were being produced within the Hollywood system, some filmmakers, unwilling to compromise their artistry or ideology, chose to work independently, as too often the Hollywood studios demanded changes in their scripts or denied them final edit power. Others saw entry into the industry as a sell-out, bowing to a capitalist oligarchy that had historically denigrated their communities. Melvin Van Peebles abandoned his deal at Columbia to independently produce, direct, and star in *Sweet Sweetback's Baadassss Song* (1971). The film represented a radical break from Van Peebles's earlier work. Dedicated in the opening credit sequence to "All the brothers and sisters who have had enough of the Man," it is a touchstone example of African American counter cinema, utilizing a loose shooting style, experimental editing, and a discourse rooted in Black Nationalism. Sweetback, played by Van Peebles himself, starts out as a politically naive and uninvolved sex worker who has his consciousness raised and becomes a folk hero. While in police custody, he witnesses the beating of a community activist by the police. Sweetback uses his handcuffs to fight off the two policemen, saving the activist's life, then spends the rest of the movie a wanted man, evading the authorities with the help of the local community. *Sweet Sweetback's Baadassss Song*, which was produced with a budget of only $500,000, earned more than 10 million dollars, and secured for Van Peebles the sobriquet "Father of Soul Cinema." The film won praise in the United States and Europe, and its success provided the impetus that would lead to the blaxploitation movement.

Ossie Davis, like Van Peebles, would remove himself from the "Hollywood plantation" to work independently. In 1972 he helped create the Third World Film Corporation, a New York–based company that functioned both as a film training center for people of color and a distribution house for their works. Two of Third World's most well known productions are *Greased Lightning*, starring Richard Pryor (1940–2005), and *Claudine* (1974), with Diahann Carroll (b. 1935), who garnered an Oscar® nomination for the lead. With his second film, *Kongi's Harvest* (1970), Davis became the first African American director to shoot films on the continent of Africa. Adapted from a work by the Nigerian Nobel Laureate Wole Soyinka (b. 1934), who also played the starring role, the film is set in the Congo and concerns the attempt of an African leader to modernize and unite his nation (made up of different tribes), while at the same time keeping the country's cultural roots intact. Davis's last effort as a director, *Countdown at Kusini* (1976), was financed by Delta Sigma Theta, the largest African American women's service organization in the United States. Written by Davis and his fellow African American thespian Al Freeman, Jr. (b. 1934), the film, shot in Nigeria, is an anti-neocolonialist action/drama that encouraged coalitions and solidarity between Africans and the Diaspora.

Another actor turned director Ivan Dixon (b. 1931), memorable for his roles in film and television—one of the most notable as the lead in the groundbreaking feature *Nothing But a Man* (1964)—began directing tele-

vision shows in 1970. In 1973 he directed the film that took him five years to get off the ground: *The Spook Who Sat by the Door*, adapted from Sam Greenlee's famous 1969 novel. The funds were raised through private investments—not from corporations or wealthy individuals, but from supporters in African American communities across the country. Despite its initial success, the film was withdrawn in several cities because it was deemed too controversial; its plot involves a former African American CIA agent who uses his knowledge and skills to train guerrilla fighters, building a network across the country to lead a revolution.

In this fashion, African American directors regularly employed established Hollywood genres, such as the action film, western, crime thriller, romance, and spy film, to reveal the contradictions and ideologies on which they were based. The formulaic conventions and iconographies were recoded to work as tools of social criticism. The horror genre was no exception. *Ganja and Hess* (1973) by the writer Bill Gunn (1934–1989), an experimental vampire film in the mode of art film, is a complex treatise on race, addiction, and assimilation that violates conventional Hollywood norms of linear temporality, characterization, and causation. Despite having won the Critics' Choice prize at Cannes and favorable reviews, the producers withdrew the film from distribution, claiming the writer-turned-director had failed to deliver a commercially viable film.

THE L.A. REBELLION

As these veterans of the cinema created socially significant feature films that were aesthetically grounded in African American (and in some cases African) cultural forms, a new group of filmmakers would emerge, trained in university film schools located primarily in Los Angeles. Their educations in graduate programs went beyond technical training. Their ''coming-of age'' coincided with the push for ethnic studies programs on campuses around the country, nationalist movements in the Asian/Pacific American, African American, Latino, and Native American communities, and global struggles against neocolonialism and for independence. Armed with a knowledge of ''traditional'' film history now infused with an introduction to the Third Cinema movement and exposure to revolutionary films from Latin America and Africa, these filmmakers took advantage of their ''outsider'' positioning, reinvigorating the push for a politically driven cinema, in a movement that became known as the ''L.A. Rebellion.'' The first group of graduates from the University of California at Los Angeles (UCLA) included Billy Woodberry, best known for *Bless Their Little Hearts* (1983), and Larry Clark, director of *Passing Through* (1977). The two most noted, Charles Burnett (b. 1944) and Haile Gerima (b. 1946), became leaders of the contemporary African American independent cinema movement.

Charles Burnett, who started his career as a cinematographer and camera operator for his contemporaries, is considered to be one of the most important American filmmakers. Burnett has made more than fourteen films, both within and outside the Hollywood industry, as well as several works for television. His most acclaimed film, *Killer of Sheep* (1977), is considered the first neorealist masterpiece of African American cinema. Selected into the National Film Registry by the Library of Congress and recognized internationally, the film, completed in 1973 as his MFA thesis for UCLA but not released until 1977, uses poetic imagery to detail the day-to-day struggle of the working poor who, despite their efforts and dreams, are caught by a social structure that benefits from their oppression. When not writing and directing, Burnett often supports the work of other progressive filmmakers, among them the New York–based Korean American Dai Sil Kim Gibson, Julie Dash (b. 1952), and Haile Gerima (from Ethiopia).

Haile Gerima, also a professor at Howard University, remains one of the most politically committed African American filmmakers. His films do not just depict oppression, they theorize historical and global conditions, interrogating not only what, but why. His works genuinely function as ''counter cinema,'' linking the storytelling function in film with African cultural and aesthetic traditions to advance consciousness and politicize audiences. As was the case for Burnett, it was Gerima's MFA thesis film at UCLA, *Bush Mama* (1979), that brought him wide attention. Like *Killer of Sheep*, *Bush Mama* focuses on poverty in the Los Angeles area. Using a dynamic visual style paired with a powerful use of sound, Gerima presents a challenging narrative that raises the consciousness of the audience simultaneously with that of the film's protagonist.

BLAXPLOITATION

Despite these two concurrent trends of African American filmmaking—filmmakers within the Hollywood system and filmmakers without, both creating ideologically and aesthetically thoughtful films—most people associate African American cinema of the 1970s with blaxploitation, a series of extremely low budget, sensationalist features of which there were more than two hundred. Produced from the early 1970s through the middle of the decade, these films capitalized, or exploited, the desire of African Americans (and others as well) to see transgressive characters in urban settings. Many attribute the birth of this movement to the success of Van Peebles's *Sweet Sweetback's Baadasssss Song*, which was released with an X rating, and Park's *Superfly*, exciting films that featured

characters involved in "underground" economies, the sex and drug trades.

Of the ultra-low budget, campy, violent films that followed, about pimps and drug dealers in stack shoes, bell bottoms, and furs, very few were written or directed by blacks, financed and produced by black production companies, or reached theaters through black-owned distribution businesses. Those that were, such as *Blacula* (William Crain, 1972), were often politically relevant, but they fell victim to the designation of blaxploitation because of their lower production values. Nevertheless, the power of the movement was a significant one, as it influenced more mainstream productions. For example, the 1973 installment of the James Bond series, *Live and Let Die*, makes use of the established iconography. Though the movement was relatively short-lived, ended by both public protest and falling profits—attributed to its over-reliance on formula—it did create some opportunities for African Americans in the film industry, creating a new galaxy of stars, including Pam Grier, Tamara Dobson, Fred Williamson, and Jim Kelly.

NEW JACK CINEMA

The end of the 1970s saw a great diminution of films by African American directors. This was particularly the case in Hollywood, for the industry had committed to the blockbuster model of filmmaking, more or less abandoning the production of low-to-middle budget films—the range in which most African American movies were placed. Many of the established directors moved to television, while still others worked on direct-to-video releases. A few directors capitalized on the newly developing youth subculture of hip hop with films like *Beat Street* (Stan Lathan, 1984) and *Krush Groove* (Michael Schultz, 1985), films centered on the music industry. Another link to popular music was *Under the Cherry Moon* (1986), a black and white feature directed by and starring the musical artist Prince.

The course of African American filmmaking was redirected, literally, by the newcomer Spike Lee (b. 1957), who in 1986 saw great success with his independently produced first feature film, *She's Gotta Have It*, an irreverent look at an African American professional woman and her romantic relationships. Well-received by critics and audiences, *She's Gotta Have It*, along with *Hollywood Shuffle* (Robert Townsend, 1987), a comedic treatment of Hollywood's racist production practices, and *I'm Gonna Git You Sucka* (Keenan Ivory Wayans, 1988), a parody of blaxploitation films, heralded a new era in African American filmmaking. The popularity of these three films, as well as the ascendancy of rap music, opened the door for a new generation of directors. In 1991 sixteen African American–directed movies were released theatrically, the most since the era of the race movie. Those titles included *Jungle Fever*, *New Jack City*, *True Identity*, *The Five Heartbeats*, *House Party II*, *Talkin' Dirty After Dark*, *Hangin' with the Homeboys*, *A Rage in Harlem*, *Chameleon Street*, *Strictly Business*, *Living Large*, *To Sleep with Anger*, and *Up Against the Wall*.

It was also the year of release for *Boyz N' the Hood* by John Singleton (b. 1968) and *Straight Out of Brooklyn* by Matty Rich (b. 1971). Both films were tense coming-of-age dramas about male teens trying to make it out of the ghetto (South Central L.A. and Red Hook, Brooklyn) and its pervasive cycle of poverty. While Singleton's film was supported by a major studio (Columbia Pictures), Rich's film was funded by family credit cards and an address on a local radio station for investors. Both went on to receive widespread attention. Singleton became the youngest person ever nominated for an Oscar® for Best Direction, as well as a nominee for Best Original Screenplay. A number of movies followed in their wake, all featuring young men in urban locales and focusing on crime, such as *Juice* (1992) and *Menace II Society* (1993), causing many critics to wonder if it was a case of blaxploitation revisited. In addition, cultural critics lamented the masculinist perspective of the films, concerned that the films perpetuated the stereotype of young urban African American males as crack-dealing gangsters pervasive in the late 1980s and early 1990s. There was also the issue of presenting a singular construction of African American communities—ignoring the true diversity of African American populations.

One film that did diverge from the urban male hegemony was *Daughters of the Dust* (1991) by Julie Dash. The first feature-length film by an African American woman to be released theatrically, this unique vision, which took more than twelve years to bring to the screen, is a hypnotic period drama, set in 1902 on one of the Sea Islands off the East Coast of the United States. It is a celebration and remembrance of Gullah, a distinct African American culture that developed during slavery. Because of the islands' relative isolation, the inhabitants were able to build a culture more closely linked to that of Africa than were those enslaved on the mainland. Dash uses this setting and rich cultural tradition to tell the story of a family that gathers for what may be their last meal together.

Toward the end of the 1990s, African American filmmaking was no longer typified by the narrow parameters that defined its renaissance. Haile Gerima provided a harrowing, much-needed lesson on slavery in *Sankofa* (1994), the most successful self-distributed independent feature of African American cinema, while Spike Lee with *Malcolm X* in 1992 brought the slain activist to the consciousness of a generation with no experience of the civil rights movement. This was also the decade when several women directors came into their own. With *Just*

SPIKE LEE

b. Shelton Jackson Lee, Atlanta, Georgia, 20 March 1957

The most prolific African American director since Oscar Micheaux, Spike Lee is credited with heralding a renaissance of African American filmmaking, initiating a radical break from Hollywood's neo-minstrelization in the 1980s, and reestablishing the commercial viability of "political" cinema. As one of the few African American directors considered an auteur, his films concern the dramatic tensions of personal conflict informed by social hierarchies of power—particularly of race and class, encoded in a highly expressive and recognizable style.

Lee graduated in 1979 with a degree in mass communications from Morehouse College, and in 1982 with a graduate degree in film from New York University's Tisch School of the Arts. His thesis film, *Joe's Bed-Stuy Barbershop: We Cut Heads* (1983), won an Academy Award®, helping him to secure interest from two talent agencies, William Morris and International Creative Management (ICM). When neither company could find him work in the film industry, Lee went independent, securing financing with the help of friends and the Black Filmmakers Foundation for *She's Gotta Have It* (1986). The film, produced by Lee's newly formed company, 40 Acres and Mule (a reference to America's broken promise to African Americans during Reconstruction), was shot in twelve days with a budget of $175,000. It went on to earn more than 8 million dollars at the box office and the Prix du Film Jeunesse at Cannes. *She's Gotta Have It* is considered the catalyst for a resurgence in African American filmmaking, demonstrating the commercial viability of films about African Americans by African Americans.

Similarly, his second feature, *School Daze* (1988) also did well at the box office, earning more than twice its production costs. It was his third film, *Do the Right Thing* (1989), that would secure his reputation as a director of artistry and vision. This postmodern masterpiece, concerned with rising tensions in a Brooklyn, New York, neighborhood over the course of a hot summer's day, is a complex and compelling film examining race relations, police brutality, class differences, and gentrification.

Lee expanded his talents, working in the area of music videos, television commercials, and public service announcements. He won an Emmy for a segment of "Real Sports" and he directed two documentaries: the Oscar®-nominated *Four Little Girls* (1997), about the 1963 bombing of a church in Birmingham, Alabama, that resulted in the death of four African American girls; and *Jim Brown: All American* (2002) a feature on the sports icon. Further, his impact on the industry includes the introduction of a number of African American actors to the cinema and the reinvigoration of the careers of Ossie Davis and Ruby Dee. He has also produced films by other African American directors that have become classics of African American cinema, including *I Like It Like That* (1994), *The Best Man* (1999), and *Love & Basketball* (2000).

RECOMMENDED VIEWING

She's Gotta Have It (1986), *Do the Right Thing* (1989), *Malcolm X* (1992), *Clockers* (1995), *Four Little Girls* (1997), *Summer of Sam* (1999), *Bamboozled* (2000), *A Huey P. Newton Story* (TV, 2001), *Inside Man* (2006)

FURTHER READING

Fuchs, Cynthia. *Spike Lee: Interviews*. Jackson: University Press of Mississippi, 2002.

Guerrero, Ed. *Do the Right Thing*. London: British Film Institute, 2002.

Lee, Spike, with Kaleem Aftab. *Spike Lee: That's My Story and I'm Sticking to It*. New York: Norton, 2005.

Reid, Mark. *Spike Lee's Do the Right Thing*. Cambridge, UK and New York: Cambridge University Press, 1997.

Frances K. Gateward

Another Girl on the I.R.T. (1992), Leslie Harris provided a female perspective on teen life in an urban locale. *I Like It Like That* 1994) by Darnell Martin (b. 1964), the first film directed by an African American woman to receive studio funding, provides an interesting tale of a woman who, driven by a family crisis, finally comes to full self-realization. Other women directors who would emerge in the 1990s include Bridgett M. Davis, Alison Swan, DeMane Davis, Cauleen Smith, and Neema Barnette. Cheryl Dunye directed *Watermelon Woman*, the first African American lesbian feature, in 1996, and in 1997 Kasi Lemmons delivered a haunting, atmospheric drama, *Eve's Bayou*, the most successful independent film of that year. Chicago-based George A. Tillman, Jr. (b. 1969),

Spike Lee. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

directed *Soul Food* (1997) and *Men of Honor* (2000), and produced the sleeper hit *Barbershop* (2002), its sequel *Barbershop 2* (2004), its spin-off *Beautyshop* (2005), and its television adaptation for Showtime. *The Best Man* (1999) by Malcolm Lee was a welcome change for many moviegoers, as it was the first ensemble film by an African American director about a sophisticated group of college-educated, professional African Americans.

FUTURE PROSPECTS

The new millennium was ushered in by a series of firsts, including the awarding of an Oscar® to Denzel Washington for Best Leading Actor in 2002, the first time the award was given to an African American since it was bestowed upon Sidney Poiter in 1964. And, perhaps even more significantly, it was the first for a performance in an African American–directed film, *Training Day* (2001) by Antoine Fuqua. MTV, the video music network powerhouse, entered into the realm of filmmaking with *Save the Last Dance* (2001), a teen film directed by Thomas Carter. And for the first time, African American directors were given the green light to direct big-budget films, films that did not necessarily feature African American characters. Though this was not the first time African American directors worked with non-black subjects—*Sgt. Pepper's Lonely Hearts Club Band* (Michael Schultz, 1978), *The Cemetery Club* (Bill Duke, 1993), and *Swing Kids* (Thomas Carter, 1993) are notable examples—it was the first time they were granted control of tent-pole pictures such as the epic *King Arthur* (Fuqua, 2004) and the summer blockbuster *Fantastic Four* (Tim Story, 2005), one of the few summer spectacles that did not disappoint at the box office that year.

This status granted to African American filmmakers holds great promise but also may bode ill. Hollywood's interest in maximizing profits mandates films centered on white protagonists more often than not. If African American directors are to concentrate on the larger-budgeted films, that leaves the untold stories of the African American community without a voice once again.

SEE ALSO *Class; Race and Ethnicity*

FURTHER READING

Bogle, Donald. *Toms, Coons, Mammies, Mulattoes, and Bucks: An Interpretive History of Blacks in American Films,* 4th edition. New York: Continuum International Publishing Group, 2001.

Bowser, Pearl, Jane Gaines, and Charles Musser. *Oscar Micheaux and His Circle: African American Filmmaking and Race Cinema of the Early Silent Era*. Bloomington: Indiana University Press, 2001.

Cripps, Thomas. *Slow Fade to Black: The Negro in American Film, 1900–1942*. New York: Oxford University Press, 1977.

Diawara, Manthia, ed. *Black American Cinema*. New York: Routledge, 1993.

Green, J. Ronald. *Straight Lick: The Cinema of Oscar Micheaux*. Bloomington: Indiana University Press, 2000.

Guerrero, Ed. *Framing Blackness*. Philadelphia: Temple University Press, 1994.

Martin, Michael T. *Cinemas of the Black Diaspora: Diversity, Dependence, and Oppositionality*. Detroit: Wayne State University Press, 1995.

Martinez, Gerald, Diana Martinez, and Andres Chavez. *What It Is . . . What It Was! The Black Film Explosion of the '70s in Words and Pictures*. New York: Hyperion, 1998.

Massood, Paula J. *Black City Cinema*. Philadephia: Temple University, 2003.

Reid, Mark A. *Redefining Black Film*. Bloomington: Indiana University Press, 1993.

Rhines, Jesse. *Black Film/White Money*. New Brunswick, NJ: Rutgers University Press, 1996.

Smith, Valerie, ed. *Representing Blackness: Issues in Film and Video*. New Brunswick, NJ: Rutgers University Press, 1997.

Watkins, S. Craig. *Representing: Hip Hop Culture and the Production of Black Cinema*. Chicago: University of Chicago Press, 1998.

Frances K. Gateward

AGENTS AND AGENCIES

Agents are the middlemen of show business. They represent talent, which is to say actors, writers, directors, producers, and other artists, and their job is to sell the services of their clients to buyers of talent—film and television producers, publishers, and entertainment promoters of all stripes. To best serve their clients, agents need to have access to information about the availability of scripts, the pictures in development, and the going prices being paid for talent—information that they can use to close deals. Agents even with college degrees have traditionally started out in the mail rooms of talent agencies learning the ropes before being given actual responsibilities. At William Morris and MCA, they were also required to abide by a conservative dress code.

Governed by state employment-agency laws and regulations and by agreements with Actors Equity and other talent guilds, agents are allowed to collect a fee for their services, usually 10 or 15 percent of their clients' earnings. In signing with an agency, the client authorizes the agency to represent him or her in all areas for a specified term, usually five or seven years, and to collect a fee from all sources of income. Agencies can be grouped into two categories, compound and independent. Compound agencies, such as William Morris (1899–1989), International Creative Management, and Creative Artists, are the largest in the business with offices in New York, Beverly Hills, and in European capitals. They represent a broad range of established talent, including Olympic stars and former US presidents, and are organized into departments representing different fields of entertainment. Independent agencies are much smaller. They typically specialize in representing a single type of client, such as writers or actors, and are more prone to solicit new and untried talent.

Once concerned mainly with getting the highest possible salary for their clients, agents have gradually taken an active role in shaping their clients' careers. Stars sometimes also retain managers or personal representatives to assume this function. Unlike agents, managers work on an exclusive basis and devote as much attention as possible to the individual and business needs of a star. And because managers are allowed to produce films and television shows with their stars and others, they can collect 15 percent or more of their clients' earnings.

Although agents have been much maligned by clients and producers alike, they perform a valid economic function within the sprawling, loose, and disjointed confines of show business. By separating the involved parties in the negotiation process, agents, first of all, enable buyers to deal with professionals on a business level for the services of artists or for literary rights. Secondly, they enable artists and buyers to concentrate on creative matters. Agencies have regularly raided one another for clients, sometimes using aggressive tactics. But the intense competition that exists among them invigorates the business.

BEGINNINGS

The modern talent agency has its roots in vaudeville with the founding of the William Morris Agency in 1898. A German-Jewish immigrant, William Morris (1873–1932) established his agency on the Lower East Side of New York and catered mostly to independent vaudeville managers who were forced to book their acts individually

from numerous employment agencies. Morris offered to take over this function for them by packaging entire shows for distribution. When motion pictures became big business in the 1920s, Morris offered these same services to the new motion picture theater chains that included vaudeville in their programs. William Morris prospered as a result, but the movies soon killed vaudeville and the road for legitimate theater, forcing the agency to exploit new entertainment fields.

William Morris entered Hollywood in 1927 and radio soon after. By 1938, William Morris was once again the preeminent talent agency with some 850 persons under contract. Most of its business came from radio and the movies, but Morris's clients also included night-club performers, musicians, and performers in vaudeville and theater.

Lined up against William Morris was MCA, the Music Corporation of America, which was formed in 1924 by Jules Stein (1896–1981), an ophthalmologist turned agent, who organized the chaotic band business during the 1920s and capitalized on the post-war entertainment boom. Starting out in Chicago as a booker collecting 10-percent commissions, Stein offered to bill bands under their leader's names in return for exclusive representation rights. Stein then convinced nightclub operators and hotel managers that rotating bands would draw larger crowds and new business. After the plan proved spectacularly successful, Stein introduced the exclusive deal whereby MCA, in a form of block booking, secured from operators of amusement places the sole right to book talent into their spots. By guaranteeing a continuous flow of bands at the right prices, MCA assured itself a steady market for its clients and attracted new names to the fold. MCA represented over half of the major bands in the United States by the late 1930s, including Harry James, the Dorseys, Guy Lombardo, Kay Kyser, and Benny Goodman. Control of the band business led quite naturally to representing singers, comedians, jugglers, and other performers. Around 1938, Stein branched out into practically the whole gamut of marketable talent. This meant all-out war with all other agencies, particularly with the William Morris Agency.

RADIO AND THE MOVIES

Radio became a national pastime during the Depression and offered new opportunities for talent agencies. With unemployment high and disposable income dropping for most people, audiences had time to spare. Radio manufacturers had huge inventories, creating a buyer's market. And as the average of price of a radio fell from 90 dollars in 1930 to 47 dollars in 1932, 4 million families purchased receivers. By 1934, radio was reaching 60 percent of all American homes and had become a common habit. Since radio networks left to advertising agencies the job of putting shows together, talent agencies responded to the opportunity by honing a talent-selling technique called packaging. A practice as old as vaudeville, packaging offered a complete show—star, orchestra, announcer, writer, guest stars, and even a producer. In selling a package, an agency such as William Morris waived its standard 10 percent commission on the salaries from each of its clients and instead levied a 10 percent fee on the package price to the network. MCA honed the practice by becoming an employer of sorts and generating more money. MCA hired its own clients for its radio shows and sold the packages for lump sums. The difference between what MCA paid for the ingredients of the shows and what it received from sponsors went into MCA's pockets.

The most popular radio shows of the era starred former vaudeville headliners, among them William Morris's Fanny Brice, Burns and Allen, and Eddie Cantor, and MCA's Edgar Bergen and Charlie McCarthy, Rudy Vallee, Abbott and Costello, and The Great Gildersleeve. By the 1940s, MCA had a hand in more than ninety radio shows a week, ranging from the highest-rated coast-to-coast headliners down to soap operas.

Agents fared less well in Hollywood. Close to one hundred and fifty registered agents worked in Hollywood during the 1930s. A dozen or so firms did most of the business, among them the William Morris Agency, Joyce and Selznick, Charles K. Feldman, and Leland Hayward. As a group, they played a marginal role in the industry during the era of the studio system. They sometimes succeeded in negotiating higher salaries for their clients, but it was the studio that nurtured talent, selected properties to develop, and took the long view in developing screen careers.

Because stars played a key role in the marketing of motion pictures, studios devised numerous ways to keep them under control. The most potent device was the option contract. In signing an aspiring actor or actress, the studio used a contract that progressed in steps over a term of seven years. Every six months, the studio reviewed the actor's progress and decided whether or not to pick up the option. If a studio dropped the option, the actor was out of work; if the studio picked up the option, the actor continued on the payroll for another six months and received a predetermined raise in salary. The contract did not provide reciprocal rights, meaning that an actor or actress could not quit to join another studio, could not stop work, and could not renegotiate for more money. In short, the contract effectively tied a performer to the studio for seven years.

Before 1930, the majors had tacit nonproselytizing agreements with one another to tie the knot tighter. In essence, studios agreed not to hire an actor away from a competitor, even after a contract had expired. A star therefore had to negotiate a new contract with the old company. This cozy relationship was broken up by Myron Selznick (1898–1944), the agent brother of David O. Selznick (1902–1965). Warner Bros. had gotten a head start on its competitors by innovating sound, but it needed stars to stay ahead. Understanding this, Selznick offered the studio three of his clients—William Powell (1892–1984), Kay Francis (1899–1968), and Ruth Chatterton (1893–1961), all of whom were working for Paramount. Warner capitulated and hired them away. Paramount sued, but Warner quelled the controversy by agreeing to loan Miss Francis to Paramount when it needed her. By then, nonproselytizing agreements were on their way out.

Producers tried to outlaw star raiding and to hem in the power of agents during the days of the National Recovery Act (1933–1935), but an executive order from President Roosevelt prevented them from doing so. Nonetheless, the studios got their way by instituting the practice of loanouts. Talent was scarce, and although studios developed young talent and recruited personalities from the stage, radio, and foreign fields, nothing proved sufficient to meet all their needs. Rather than raiding one another to bolster star rosters, the majors found it easier and just as effective to loan one another talent. As always, economics played a role. Try as they might, studios found it impossible to keep high-priced talent busy all the time. An idle star was a heavy overhead expense. Why not loan out the idle star and recoup the overhead? Studios devised various formulas to determine the fee: the most common one was to charge a minimum fee of four weeks salary plus a surcharge of three weeks; another was to charge the basic salary for however long the star was needed plus a surcharge of 25 percent.

POSTWAR CHANGES

After the war, the film industry entered a ten-year recession, during which weekly attendance declined by around one half. The stock system that enabled the studios to turn out a new film every week of the year went by the board. Cutting back on production and trimming budgets in an attempt to reduce overhead, studios took actors, writers, producers and directors off long-term contracts or pared them from the payroll. In the process the majors abrogated the functions of nurturing and developing talent—and in so doing, relinquished power to the talent brokers.

MCA led the way. MCA's entry into the movie business was accomplished principally by buying out several other agencies. The company's most important acquisition came in 1945, when it bought the Hayward-Deverich Agency in New York for about 4 million dollars. Headed by Leland Hayward (1902–1971), this was the prestige company of the agency business, whose 200-odd clients included Fredric March, Ethel Merman, Barbara Bel Geddes, Henry Fonda, James Stewart, and Billy Wilder. The star power on MCA's roster after the war enabled Lew Wasserman (1913–2002), who succeeded Jules Stein as president of MCA in 1946 at the age of thirty-three, to exact new terms for his clients. Instead of asking for higher salaries, Wasserman began demanding a percentage of the profits. In a percentage deal, a star worked for a lower salary than usual, but received a share of the profits if the picture was a success. The arrangement lowered the cost of production for the producer and provided an opportunity for the star to take home more money and save on income taxes as well by sharing in the risks of the venture. In a landmark deal with Universal-International in 1950, MCA negotiated a 50-percent profit participation for James Stewart to star in *Winchester '73*. Stewart earned more than 600,000 dollars from the picture. In comparison, a star such as Clark Gable in his heyday at MGM never earned more than 300,000 dollars for an entire year's work. James Stewart's deal with MCA changed the face of the business; thereafter, profit participations for top talent became standard practice.

Profit participations also played an important role in convincing stars and directors such as Kirk Douglas, Burt Lancaster, Frank Sinatra, Otto Preminger, and others to become independent producers and assume complete ownership of their work. In doing so, the star or director typically engaged a support staff consisting of an associate producer, production manager, story editor, accountant, legal representation, and, of course, an agent. Theoretically, the staff concerned itself with business affairs and the logistics of production, whereas the independent producer pondered creative matters. In turning independent, artists still required the services of agents. A good agent not merely negotiated as good a deal as could be made, but also tried to take the long view to nurture and sustain the client's career.

Most stars played safe and sold their services on a picture-by-picture basis. In such cases, talent agencies imitated the traditional functions of the old studios by effectively putting together packages consisting of stars, literary properties, directors, and other ingredients and offering them to the highest bidder. Packaging movies went hand in hand with the big-budget blockbuster policy the studios were relying on to revive the business. By the 1960s, it was estimated that of the 125-or-so films Hollywood made each year about 80, or nearly two-thirds, were prepackaged by agents for their clients. No packaging fee was assessed in movie deals; agencies got

LEW WASSERMAN

b. Lewis Robert Wasserman, Cleveland, Ohio, 15 March 1913, d. 3 June 2002

The man who transformed Music Corporation of America (MCA) from the world's strongest talent agency to one of the largest global media conglomerates, Lew Wasserman was for forty years generally regarded as the most powerful man in Hollywood. Although he shunned the limelight, Wasserman was renowned for his business acumen, his political connections, and his ruthlessness. He was also admired for his philanthropy and was awarded a special Oscar® for humanitarianism in 1973 as well as the Presidential Medal of Freedom, the country's highest civilian honor, in 1995.

The son of Russian emigrants, Wasserman started in the entertainment field in high school, ushering for a Cleveland movie theater seven nights a week. Unable to afford college, he got a job booking bands and doing publicity for the Chicago-based Music Corporation of America, then a fledgling agency. Impressed with Wasserman's resourcefulness, Jules Stein sent him and his wife, Edith, to Hollywood in 1939 to take MCA into the film business. In 1946, Stein named the thirty-three-year-old Wasserman president of MCA.

Wasserman opted to take MCA out of the talent-agency business in 1962, foreseeing greater opportunities elsewhere in entertainment. He then solidified MCA's position as a film and television producer by buying out Decca Records, the parent of Universal Pictures, and by transforming the Universal lot into a profitable theme park and shopping complex. Afterward, MCA consistently captured a substantial share of the box office with hits such as *Airport* (1970), *American Graffiti* (1973), *The Sting* (1973), *Jaws* (1975) *E.T. the Extra-Terrestrial* (1982), and *Back to the Future* (1985). For years MCA's remarkably stable television operations had more network prime time shows on the air than any of its rivals.

MCA diversified in the 1980s, acquiring toy companies, music companies, a major independent television station, and an interest in a large theater chain. The diversification strategy strengthened MCA's existing positions and extended the company into contiguous businesses. Wasserman's most successful investment was the Universal Studios Florida theme park in Orlando near Disney World, which opened in early 1990.

Having exercised near total control of MCA since the death of Jules Stein in 1981, Wasserman decided to sell the company in 1990 to Matsushita, a Japanese electronics giant, for 6.6 billion dollars. Wasserman stayed on as chief executive, but his plans to make MCA more competitive were ignored by Matsushita executives. Dissatisfied with MCA's performance, Matsushita sold MCA to Seagram, a Canadian liquor company, in 1995. Edgar Bronfman Jr., the new chairman of MCA, retained Wasserman as a consultant but he was given no real responsibilities. In 1997, Wasserman departed MCA, marking the end of an era, and Bronfman changed the name of the company to Universal Studios.

FURTHER READING

Bruck, Connie. *When Hollywood Had a King: The Reign of Lew Wasserman, Who Leveraged Talent into Power and Influence*. New York: Random House, 2003.

McDougal, Dennis. *The Last Mogul: Lew Wasserman, MCA, and the Hidden History of Hollywood*. New York: Crown, 1998.

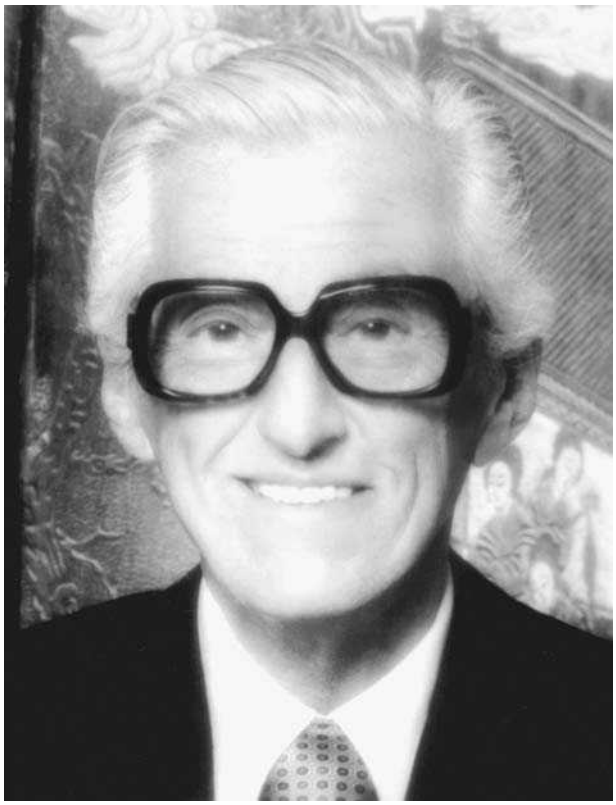
Moldea, Dan E. *Dark Victory: Ronald Reagan, MCA, and the Mob*. New York: Viking, 1986.

Tino Balio

their money from the higher salaries their clients were now able to command.

TELEVISION

The post-war recession in the motion picture business was caused in no small measure by television, which began its commercial expansion during the 1950s. At the start, prime-time programs were produced mostly live out of New York. As in radio, programming was left to advertising agencies, which bought blocks of time on the networks and negotiated with talent agencies for shows. Since many of the most popular shows on TV were patterned on the variety format of live radio, the old line agencies easily made the transition to the new medium. William Morris, for example, entered television in 1948 by converting its radio show, *Texaco Star Theater* starring Milton Berle for NBC (1948–1956). It went on to package other variety shows for the network such as *The Jack Carter Show* (1950–1951), *Your Show*



Lew Wasserman. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

of Shows (1950–1954), and *The Colgate Comedy Hour* (1950–1955), among others.

By the end of the decade, prime-time television was produced on film in Hollywood. Regardless of the format of the package or the medium in which it was produced, agencies collected a 10 percent commission on the package price of the show to the network, just as in radio. Once again, MCA devised a way to wring more money out of the situation. In a daring move to provide employment for its unemployed clients, MCA went into television production in 1949 by forming a subsidiary called Revue Productions. Its first venture was a live variety show called *Stars Over Hollywood.* When it became apparent that filmed shows, particularly series, would become a TV mainstay, MCA moved into television production in a big way by negotiating a blanket waiver from the Screen Actors Guild in 1952 that allowed the agency both to represent talent and to produce television shows in which talent appeared. The head of the Screen Actors Guild at the time was Ronald Reagan (1911–2004), an MCA client. Generally, the Guild had prohibited agents from producing programming because it would allow them to act as both the seller and the buyer. Since no other company won the same rights, the blanket waiver was a watershed for the company. MCA through its Revue subsidiary quickly became the un-challenged giant of television production. By 1960, MCA, by then referred to as The Octopus, was producing some forty hours worth of television shows every week, among them *The Danny Thomas Show*, *The Andy Griffith Show,* and *The Loretta Young Show*.

Unlike William Morris and other agencies that packaged shows, MCA through its television production arm was able to maximize its takings. Launching a television series, MCA-TV went fifty-fifty with the star. Selling the show to the network, it collected 10 percent of the package price of the show. Revue Studios, the MCA subsidiary that actually produced the show, collected a 20 percent fee of the costs to physically produce the show for its services. The remainder of the production budget went to Revue to cover studio overhead, labor, and other expenses. After a successful network run, MCA received syndication fees when the show was sold to individual television stations for off-network programming and a cut of foreign sales.

By 1960, MCA was the largest talent agency in the business, with double the revenues of William Morris, its nearest competitor. Strengthening its position as a television distributor, MCA had purchased the syndication rights to Paramount's pre-1948 film library for 50 million dollars in 1958. Within months, MCA strengthened its position as a television producer by purchasing Universal's 367-acre back lot in the San Fernando Valley for 11.3 million dollars and spent an additional 30 million dollars to renovate the facility. The expansion ultimately led to a three-year investigation by the Justice Department of the Kennedy Administration into the possible antitrust violations by talent agents. In 1962, MCA signed a consent decree in which it agreed to immediately get out of the talent agency business.

POST MCA

After MCA's divestiture put its clients and agents in play, William Morris regained its former preeminent status in the industry, based primarily on its strength in television. But other agencies captured the spotlight as they moved into the movies. For example, Creative Management Associates, which was founded by Freddie Fields (b. 1923) and David Begelman (1921–1995) in 1960, carved a niche for itself in the business by becoming a boutique agency for stars. Its client list included Henry Fonda, Paul Newman, Kirk Douglas, Peter Sellers, Steve McQueen, and Phil Silvers, among others. After signing some of MCA's best agents, Ashley-Steiner merged with Famous Artists in 1962 and strengthened its position in

motion pictures. Renamed Ashley-Famous, the agency was acquired by Kinney National Services and then sold to Marvin Josephson Associates in 1969. Marvin Josephson, which started out agenting in 1955 representing Robert Keeshan (Captain Kangaroo) (1927–2004), was a mini-conglomerate that included a TV production firm and a concert-booking bureau. Expanding further, Josephson bought out Creative Management Associates in 1974 and formed International Creative Management, a compound talent agency with 2,000 clients that rivaled William Morris.

William Morris, whose top executives were being described in the trade press as "gentlemanly and geriatric," faced a threat of another sort in 1975, when five of its agents left the company to start Creative Artists Agency (CAA). Headed by Michael Ovitz (b. 1946), a UCLA graduate from the San Fernando Valley who started out in the William Morris mail room, and Ron Meyer (b. 1944), a senior agent, CAA lured away the top directors and stars in the business with the promise of securing top dollar for their services and delivering on their word. CAA also aggressively took on many of the traditional functions of the studios, searching out properties and putting together packages consisting of star, director, and writer, which they offered to the studios on an all-or-nothing basis. With names such as Tom Hanks, Tom Cruise, Robert De Niro, Demi Moore, Martin Scorsese, Robert Zemeckis, and Sydney Pollack on its roster, CAA could just about dictate the terms when it came to salaries.

Ovitz could exercise this power because of a vacuum in the motion picture business. Beginning in the late 1960s, the movie industry had entered the age of conglomerates, when the Hollywood majors were either taken over by outside conglomerates engaged in a range of businesses or became conglomerates themselves through acquisitions. In the new order, film production became just one of several "profit centers" for these conglomerates and not necessarily the most important. Hollywood studios more and more took on the function of financiers and left the development of projects to suppliers—independent producers and agencies.

Not content in jacking up salaries and compensation to record highs to earn more in commissions, CAA branched out into corporate acquisitions, consulting, and marketing. Ovitz helped Sony buy Columbia Pictures from Coca-Cola for 3.4 billion dollars in 1989 and negotiated Matsushita's 6.6 billion dollars acquisition of MCA in 1990. Ovitz also advised Credit Lyonnais, the French bank, on how to manage and ultimately dispose of its subsidiary MGM/UA. Then Ovitz and his partner Ron Meyer, CAA president, left the agency business for the movies. Meyer departed first to replace Sidney Sheinberg (b. 1935) as president and chief operating officer of MCA (renamed Universal Studios) when Seagram acquired MCA from Matsushita in 1995. In taking the job, Meyer joined the select group of talent agents, likes Lew Wasserman, David Begelman, and Freddie Fields, who had earlier became production chiefs of major studios. Ovitz also joined the group in 1995 when he became president of the Walt Disney Company. Afterward, Ovitz and the other CAA founders sold the agency for more than 150 million dollars to a group of company insiders headed by Richard Lovett, who became the new president of CAA.

Many big names left CAA for rival agencies during the transition, but the ranking among the major talent agencies did not change as much as some predicted. Creative Artists still maintained the top talent list in the movie business, with over one thousand names. And William Morris and International Creative Management held steady. Michael Ovitz, meanwhile, saw his career plummet. After just fourteen months in office at Disney, he was fired, with the explanation that Ovitz was unable to carve a role for himself in the company. But Ovitz's imperial manner might have also contributed to the decision. Nonetheless, Disney gave Ovitz a severance package estimated at over 125 million dollars. Ovitz attempted to reestablish himself in Hollywood by forming a new company, Artists Management Group, that was intended to represent high-profile talent in film, music, sports and publishing and to produce feature films and television programs. The venture never got off the ground and Ovitz lost an estimated 70–100 million dollars of his own money before he sold off the vestiges of his operations to an upstart agency called The Firm.

During the post-Ovitz era, talent agencies continued their search for new sources of revenue and naturally gravitated to Silicon Valley. Virtually all the leading agencies opened media divisions to explore ways in which the Internet might have an impact on the form and content of entertainment and serve as a new distribution conduit for their clients. Breaking into the business, agents sought opportunities for their stars, directors, and writers to shape material for the Web, such as short films, both live action and animation, and to link high-tech companies to Hollywood. The foray into Silicon Valley suffered a temporary setback when the high-tech bubble burst in 2000, but the marriage of the Internet and show business seems inevitable.

SEE ALSO *Acting; Casting; Star System; Stars; Studio System; Television*

FURTHER READING

Balio, Tino, ed. *Hollywood in the Age of Television*. Boston: Unwin Hyman, 1990.

Barnouw, Erik. *Tube of Plenty: The Evolution of American Television*. New York: Oxford University Press, 1975.

Bernheim, Alfred L. *The Business of the Theatre: An Economic History of the American Theatre, 1750–1932* . New York: Actors' Equity Association, 1932; rpt. ed. New York, Benjamin Blom, 1964.

Bruck, Connie. *When Hollywood Had a King: The Reign of Lew Wasserman, Who Leveraged Talent into Power and Influence*. New York: Random House, 2003.

Epstein, Edward Jay. *The Big Picture : The New Logic of Money and Power in Hollywood*. New York: Random House, 2005.

Green, Abel, and Joe Laurie Jr. *Show Biz: Variety from Vaude to Video*. New York: Holt, 1951.

McDougal, Dennis. *The Last Mogul: Lew Wasserman, MCA, and the Hidden History of Hollywood*. New York: Crown Publishers, 1998.

Moldea, Dan E. *Dark Victory: Ronald Reagan, MCA, and the Mob*. New York: Viking, 1986.

O'Donnell, Pierce, and Dennis McDougal. *Fatal Subtraction: The Inside Story of Buchwald v. Paramount*. New York: Doubleday, 1992.

Pirie, David, ed. *Anatomy of the Movies*. New York: Macmillan, 1981.

Pye, Michael. *Moguls: Inside the Business of Show Business*. New York: Holt, Rinehart & Winston, 1980.

Rensin, David. *The Mailroom: Hollywood History from the Bottom Up*. New York: Ballantine Books, 2003.

Rose, Frank. *The Agency: William Morris and the Hidden History of Show Business*. New York: HarperBusiness, 1995.

Slater, Robert. *Ovitz: The Inside Story of Hollywood's Most Controversial Power Broker*. New York: McGraw Hill, 1997.

Stine, Whitney. *Stars and Star Handlers: The Business of Show.* Santa Monica, CA: Roundtable Publishing, 1985.

Tino Balio

ANIMAL ACTORS

"Actors are cattle," Alfred Hitchcock (1899–1980) is reported to have said. Yet cattle can also be actors. For Howard Hawks's *Red River* (1948), second-unit director Arthur Rosson (1886–1960) had been having a nightmare working with a huge herd for sequences that show them moving from Texas to Abilene under the direction of John Wayne and Montgomery Clift. So painful was this experience for Rosson and director Howard Hawks that Hawks finally remarked, "Go out and try to tell fifteen hundred cows what to do!" (McCarthy, 423).

Animal performances have constituted some of the most provocative moments in the history of film from its earliest days and even before: from the precinematic projections of running horses by Eadweard Muybridge (1830–1904) in 1878 to the scrambling dog in the Lumières' *Workers Leaving a Factory* (1895), National Velvet nosing past the finish line, the fluffy white cat gazing malevolently from Ernst Stavro Blofeld's lap at his next victim in *Diamonds Are Forever* (1971), the shark mechanically snacking on Quint in *Jaws* (1975), Hitchcock's seagulls aloofly hovering while the town of Bodega Bay far below is consumed by flames (*The Birds*, 1963), a friendly fawn peeking in at young Joey Starrett's window in *Shane* (1953), a deer brought back from the dead by the title character in *Starman* (1984), Norma Desmond celebrating the funeral of her pet monkey in *Sunset Boulevard* (1950), or Elliott liberating a platoon of frogs from imminent decortication and thus winning the girl of his dreams in *E.T. the Extraterrestrial* (1982). Fans of horror and science fiction will never forget Ripley's orange cat in the finale of *Alien* (1979) or the uncannily smart German shepherd in *The Brain from Planet Arous* (1957). In *Arizona Dream* (1993), a snow-white sled dog saves a man from freezing on the ice, then hauls him safely home.

Screen animals can be a human's best friend. In *The Birds*, for example, Hitchcock marches into a pet shop with his two beloved Scottish terriers. In *Turner and Hooch* (1989), Tom Hanks is a detective whose working partner is a huge mutt. In *Men in Black II* (2002), a pug vocally animated by Danny DeVito accompanies Will Smith with a much too wry commentary on sex life. Clayton Moore (1914–1999) is never far from his noble white stallion Silver in *The Lone Ranger* (1956), and Bill Murray is psychically bonded to his goldfish Bob in *What about Bob?* (1991).

But animals can also be particularly chilling villains. Sherlock Holmes is daunted by the hound of the Baskervilles, an iridescent and wraithlike Great Dane (1939). In *Strangers on a Train*, (1951), Guy Haines sneaks up to Bruno's father's bedroom, only to find a growling mastiff staring him in the face. In *The Boys from Brazil* (1978), Dr. Josef Mengele is mauled to death by a pack of Dobermans. A stallion turns mad and vicious before killing himself in the sea in *The Ring* (2002).

ANIMALS IN PRODUCTION

The use of animals as onscreen performers presents a range of technical, legal, choreographic, medical, and strategic difficulties. Special medical insurance may be required for animal just as for human performers. Because animals are relatively incompetent linguistically, choreography and cinematic trickery must take the place of direction. In the film-within-a-film in Truffaut's *Day for Night* (1973), for example, there is a scenic reference

to the director's earlier *The Soft Skin* (1964)—itself a play upon Jean Vigo's *L'Atalante* (1934)—that uses a kitten to demonstrate this difficulty. The scene calls for a pair of lovers to wake up one morning, open the door of their motel room, and find a kitten begging for a bottle of milk that has been left on their stoop; when they pour a little into a saucer, she drinks. But the feline actor has other things in mind and keeps heading offscreen; in the close shot that focuses upon her as she sniffs at the saucer of milk, the hand of the assistant director is visible, pushing the animal back into the frame. Many takes are needed before everyone is happy: while in "real life" nothing would seem to be simpler or more natural, in filmmaking this moment is a supremely difficult technical achievement.

Filming with animals is demanding in the extreme, and often arcane. Disney's *Old Yeller* (1957) required a coyote and raccoon wrangler; *Daddy Day Care* (2003) called for cockroach handlers. Duplicate or even triplicate performers must frequently be on hand; in *Seabiscuit* (2003), ten bay horses played the lead role. Animals must be rested between takes, because they tire under the intense heat of the lights and are likely to react adversely to prop noise. Sometimes animals are very close to props themselves: from a design point of view, their natural coloration forms part of the aesthetic challenge of a shot. A telltale example of this kind of problem was presented to Woody Allen when he was filming the lobster-steaming sequence of *Annie Hall* (1977). Alvy (Allen) and Annie (Diane Keaton) are supposed to lose control of the lobsters they are about to cook, so that the animals fall to the kitchen floor and a "chase sequence" ensues. Unexpectedly, the lobsters scuttling around the kitchen in the rented location disappeared against the brick red floor tiles because the crustaceans had been painted red (authentic greenish uncooked lobsters being unappealing to the eye), so a plywood floor had to be dropped and speedily whitewashed. Against this "kitchen floor," the cosmetically improved animals showed up beautifully on camera.

While screen action involving animal performances is constructed to look believable and is often intended to represent excitement and danger, care must be taken to ensure the safety, nourishment, and protection of animals working in the film industry. Originally in line with section 12 of the Production Code Administration's guidelines in 1930 ("There shall be no use of any contrivance or apparatus for tripping or otherwise treating animals in any unacceptably harsh manner"), and more recently under a 1980 agreement with the Screen Actors Guild, the responsibility for overseeing animal care in filming motion pictures and television shows rests with the Film and Television Unit of the American Humane Association. This office assists in the production of about 1,000 films a year involving animals. Here scripts are vetted in collaboration with filmmakers to plan the safest ways to shoot animal scenes—a goal entirely different from that used, for example, in the explicit beheading of an ox in *Apocalypse Now* (1979). Sets and animal costumes must be safe for animal contact; animal action must be meticulously planned to keep within the bounds of what training can effect and to protect animals from harm. In *Anger Management* (2003), for example, a fashion line is designed for husky cats and modeled by Meatball, a tabby. Under the "adorable" cat outfits (including a hip-hop hooded sweatshirt) lay a fiberfill "fat suit" that required the scenes to be photographed under air conditioning so that the cat would not become overheated.

Many techniques of scene simulation are used, including blue or green screen background projection, mechanically operated simulated animals or animal parts or "animaltronics" (an industry pet name for using animatronics—building a robot to look like an animal)—a process involving hydraulic systems, manipulated camera speeds, editing, padded environments, and specially designed costumes. In *Dr. Doolittle 2* (2001), for instance, a suicidal tiger paces on a window ledge and is "talked down" by the animal psychiatrist (Eddie Murphy). The tiger was filmed pacing against a green screen, and this image was then combined optically with a shot taken at a designed window ledge. Using computerized two-dimensional imaging techniques, frames showing an animal moving its mouth naturally can be individually coordinated with a prerecorded sound track to give the impression, in close-up, that the animal is mouthing words. Other examples can be found in *Animal Farm* (1999) and *Babe: Pig in the City* (1998). Three-dimensional animation makes it possible to superimpose computer-generated mouths onto images of animal faces. Stuffed stand-ins ("stuffies") are used frequently. In *There's Something about Mary* (1998), a dog gnaws at a man's trousers, is kicked away, then gets picked up and thrown out a window. A real dog went for the trousers, but a stuffed dog was kicked away and tossed. In *The Birds*, one of the most celebrated animal films in the history of the medium, Ray Berwick was responsible for training and handling dozens of gulls, sparrows, crows, and other avians. In a birthday party scene, gulls fly at children eating cake. The birds' beaks had been wired shut, and one creature managed to fly off. Berwick insisted that shooting be closed down for the afternoon while he went off to rescue it, since in that condition the bird would have died from hunger.

The tricks that trainers, cinematographers, directors, and handlers use in order to produce realistic but bizarre animal performances onscreen are uncountable. In *Daddy Day Care*, a tarantula crawling over a character's head was

created by using a real tarantula and a Styrofoam human head—such a creature was as easy to obtain in Hollywood as a cute puppy: the animal manager and supplier Jim Brockett keeps cockroaches, tarantulas, alligators, vipers, and other lethal and nonlethal insects and reptiles at Brockett Film Fauna in Ventura County. For *Open Range* (2003), horse "agitation" during the climactic gunfight was produced by trainers throwing dirt near the animals' hooves. In *Seabiscuit*, horses never ran more than three furlongs at a time in the meticulously choreographed simulated races. *American Wedding* (2003) made use of trained tree squirrels (as did *Charlie and the Chocolate Factory,* 2005), a pair of identical Pomeranians (who shared one role), and a dog who was cajoled into leaping onto a character's pants by a hidden pocketful of creamed chicken.

STRUCTURING ANIMAL PERFORMANCE

Characters exist only within the boundaries of a fictional world, while actors animate them from underneath, within, or behind. But animal characters are not always played by animal actors; in other words, an animal performance can be achieved without animals. Humans can animate animals, as did the "Half-boy," Johnny Eck (1911–1991), who played a bird creature and the "Gooney-bird" in *Tarzan the Ape Man* (1932), *Tarzan Escapes* (1936), and *Tarzan's Secret Treasure* (1941), and Joe Martin, who played a chimp or an ape in *Making Monkey Business* (1917), *Monkey Stuff, Jazz Monkey* (1919), *Prohibition Monkey* (1920), and *Down in Jungle Town* (1924). Other examples of human-generated animal performance include the apes in the "Dawn of Man" sequence in *2001: A Space Odyssey* (1968), the woodland gorillas in *Instinct* (1999), and the apes who nurture John Clayton (Christopher Lambert) in *Greystoke: The Legend of Tarzan, Lord of the Apes* (1984).

A screen animal can be composed through graphic art (see the title sequence of *The Pink Panther* [1963]), computer animation (the shocking dissected horse in *The Cell* [2000], the invisible gorilla in *Hollow Man* [2000], the spunky little rodent hero of *Stuart Little* [vocalized by Michael J. Fox, 1999], the giant cockroach in *Men in Black* [1997]), or some form of animatronic mechanical artifice (the protagonist in *King Kong* [1933 and 1976], the shark in *Jaws*, affectionately called "Brucie" during production, the goofy kangaroo [animatronics by Jocelyn Thomas, vocalization by Adam Garcia] in *Kangaroo Jack* [2003], the giant squid—live footage intercut with rubber puppet arms—in *20,000 Leagues under the Sea* [1954]).

Animal actors may play animal characters of a different breed or species. In *Red River*, for example, historical accuracy would have called for the herds to be played by longhorn cattle. But very few longhorns were available to Howard Hawks, and so he placed them close to the camera—a procedure requiring considerable production time. Most of the cattle were actually Herefords, who, in deep perspective (where details would not be visible to the audience) played longhorns. In *Legend* (1985), a horse portrays a unicorn.

Just as with human performance, so with animal participants, narrative action does not require that characters look realistic even when they are played by real animals. Thus, the long chain of cinematic animal monstrosities and monsters: played by made-up, costumed, and/or photographically enhanced actors, animal or otherwise, or animated through increasingly sophisticated and expensive techniques. The flying monkeys in *The Wizard of Oz* (1939), for example, are people dressed up as monkeys dressed up with wings, then hoisted through the air on invisible wires. The various alien animals in the *Star Wars* saga (1977 onward) are manufactured using latex prostheses and specially designed costumes or are computer animated. Puppetry and matte photography are used for the flying dog sequence of *The Neverending Story* (1984). In *Mars Attacks!* (1996), a Chihuahua is grafted onto a human brunette using digital animation.

What is essential in scenes played between humans and animals is the sense of copresence and mutual awareness. But an animal's "awareness" onscreen may be established narratively. Consider the attack of the giant spider in *The Incredible Shrinking Man* (1957). A man shrinks to the size of a pea and retreats to his basement, where he encounters a household spider. Photographed from his perspective, the spider is a giant. In order to achieve this effect, the director Jack Arnold simply matted together shots of the actor Grant Williams on a set made of enormous props with shots of a normal spider taken through a telephoto lens. The spider onscreen seems properly bellicose and unyielding, a true enemy of human flesh, yet the actor who plays this spider is a spider unaware of its own performance. The millions of ants that mount Charlton Heston in *The Naked Jungle* (1954) do not need to know they are acting in order to perform brilliantly.

Sometimes the entertainment value for the audience is provided precisely by the lack of clarity as to whether or not an onscreen animal is "in the know." A beautiful example is given in *Lost in La Mancha* (2002) by a horse who has been patiently trained by an off-camera handler to work with an actor in a scene of the film-within-a-film. Standing in for the actor, the handler coaches the horse to creep up from behind and nuzzle him forward along a path, a kind of "guiding spirit." The horse learns his routine brilliantly. But when the actor Johnny Depp

shows up and the director calls for action, the now apparently starstruck horse refuses to move. A similarly "transcendent" consciousness, played for pathos, not laughs, characterizes the wailing puppy in Hitchcock's *Secret Agent* (1936). Far off, through a window, we see the dog's master being strangled on a mountaintop, while a mile away, near the camera, the dog is crying.

While the performances by human actors are sometimes obtained involuntarily, the screen performances of animals are, in some sense, always produced this way. Ultimately, what the animal does in front of the camera is behave rather than perform. It is through editing, shot selection, and narrative technique that the animal's behavior is transformed into a screen performance. When narrative techniques of constructing cinema are notably absent, the participating viewer's imaginary construction of animal behavior as screen performance is especially salient: if the milkman's dog, for instance, in *The Dog and His Various Merits* (Pathé Frères, 1908) gazes occasionally at the camera with no discernible tendency to play to it, the viewer can still construct him as a screen actor. Equally oblivious to the camera, yet deeply engaging, are the ostrich, mules, horses, camel, elephants, and goats who parade through the Lumières' *Promenade of Ostriches, Paris Botanical Gardens* (1896) and the swimming horses in *Dragoons Crossing the Saône* (1896).

Early cinema was full of animals who were either transformed into actors by the viewer's gaze or carefully trained to behave before the lens. Some animals "acted" in early cinema by performing their own deaths. In a famous early Edison film, *Electrocution of an Elephant* (1903), Topsy is put to death for the delectation of viewers (who are not informed by the film that earlier she had killed three humans, one for feeding her a cigarette). In *Nanook of the North* (Robert Flaherty, 1922), seals are routinely slaughtered by Inuit. Other early films featured explicit animal performers. Early Edison catalogs advertise *Pie, Tramp and the Bull Dog* (1901) ("Tramp enters, sees bull dog in kennel. Retreats, re-enters on stilts. Starts eating pie from a shelf. Bull dog jumps from window, throws tramp and shakes him up"), *Laura Comstock's Bag Punching Dog* (1901), and *A Donkey Party* (1903). An interesting early dramatist of animal life onscreen was Nell Shipman, notably in *Back to God's Country* (1919), where a wild dog named Wapi is rescued from beating by the filmmaker acting as protagonist.

THE ANIMAL STAR SYSTEM

Since the development of the star system, cinema has presented four types of screen actors, animal or human: screen icons, performers who are so universally recognized and loved that their identities entirely transcend the star system as well as individual films or genres of films and who come to stand for film itself; stars, relatively few in number and broadly known beyond any one film for the particular personalities they continually display in principal protagonists' roles; character or bit players, often eccentric and bearing especially discernible physical characteristics, who play secondary roles of significant import for the plot; and extras, who are typically massed in crowds or in nondescript background parts without character names and typically without individual consequence for the plot.

There have been four principal *animal icons* since the birth of film—vastly circulated and deeply memorable screen creatures even when they were not authentic animals in real life: Leo the Lion (the roaring trademark of MGM since 1928); King Kong (the animated model star of the film of the same name, 1933); Mickey Mouse, first seen in *Steamboat Willie* (1928), who reaches his apotheosis when he congratulates Leopold Stokowski for his competence in conducting the Philadelphia Orchestra in *Fantasia* (1940); Toto, the canny Norwich terrier in *The Wizard of Oz*, who, by pulling away the curtain from a frantic little man, reveals not only the artifice of the Emerald City but also the artifice of cinema. The mere invocation of the names of these screen animals induces a full range of imaginary connections to image, behavior, character, and the viewer's recollection. Leo the Lion stands out among studio logos, gazing as he does beyond the screen into spectatorial space.

The great *animal stars* certainly include Rin Tin Tin (1918–1932), a German shepherd pup found by an American soldier during World War I in Lorraine and named after a French children's puppet. Rin Tin Tin was brought to America and began work at the nearly bankrupt Warner Bros. studio on *The Man from Hell's River* (1922). His agile and athletic performance was so wildly popular with audiences—he received thousands of fan letters every week—that he is often credited with saving the studio from bankruptcy. Also unusually celebrated was Trigger (1932–1965), the golden palomino ridden by Roy Rogers in all of his thirty-three films and lengthy television series (1951–1957). The onscreen relationship between Rogers and this horse was so affectionate that it formed much of the basis for the oft-told joke that a cowboy "loves his horse more than his woman"—although in Rogers's case, his spouse, Dale Evans, was almost never far from his side, secure on her own mount, Buttermilk.

Other animal stars include Lassie, the collie heroine of *Lassie Come Home* (1943, trained by Rudd Weatherwax), a beloved family dog who is sold to relieve poverty; the much re-created stallion protagonist of *Black Beauty* (1910, 1921, 1933, 1946, 1971, 1994), who in the

Courage of Lassie ***(1946), with Elizabeth Taylor.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

1994 remake (under the horsemaster Vic Armstrong and the trainer Rex Peterson) speaks English with Alan Cumming's voice; The Black Stallion, played by a horse named Cass-Ole in the 1979 film, who gamely manages to survive a shipwreck and being marooned on a desert island. Other memorable stars of the animal world are the lovable killer whale from *Free Willy* (1993), assisted in his performance by the effects supervisor Walt Conti; the sad and noble Skye terrier hero, trained by John Darlys, in *Greyfriars Bobby: The True Story of a Dog* (1961), so loyal to his old master that he persists in sleeping upon the dead man's grave; Francis the Talking Mule, who from 1950 through 1955 goes to college, the races, and West Point, covers the Big Town, and joins the WACs, speaking believably wherever he goes, thanks to Dave Fleischer's timing corrections; Bonzo the athletic chimpanzee in *Bedtime for Bonzo* (1951), bravely learning the difference between right and wrong from Ronald Reagan; Kevin DiCicco's Buddy, the golden retriever basketball prodigy who stars in *Air Bud* (1997); the English sheepdog who, supervised by William R. Koehler, stumbles and bounds through *The Shaggy Dog* (1959); the various nonfleshly, anthropomorphized, puppeted, or painted creatures in the pantheons of Jim Henson, Walt Disney, and Warner Bros. cartoons: Miss Piggy, Kermit the Frog, Mickey Mouse, Donald and Daffy Duck, Bugs Bunny, Porky Pig, The Road Runner, Wile E. Coyote, Lady, and The Tramp.

Character or bit parts played by animals are legion and include Cheetah the chimp (played by Cheetah the chimp) in *Tarzan the Ape Man* (1932); Asta the wire-haired terrier (played by Asta the wire-haired terrier), famous for repeated appearances in the various *Thin Man* films (1934–1947) and also for playing George in *Bringing Up Baby* (1938), nemesis of the leopard (trained by Olga Celeste) who is Cary Grant's nemesis; the shrieking cockatiel in *Citizen Kane* (1941); the lethal panther (trained by Mel Koontz) in *Cat People* (1942); Pyewacket, Kim Novak's Siamese cat familiar in *Bell*

Book and Candle (1958); the snarky black raven confederate of Julius Kelp in *The Nutty Professor* (Jerry Lewis, 1963); the two caged lovebirds around whom Hitchcock's *The Birds* swirl and flutter; the rats Ben and Socrates (trained by Moe and Nora Di Sesso) in *Willard* (1971); the homesick humpback whales in *Star Trek IV: The Voyage Home* (1986); the domesticated rabbit that gets cooked in *Fatal Attraction* (1987); the killer poodle in *Hulk* (2003). In the musical *Summer Stock* (1950), a mixed-breed chorus of singing dogs backs up Gene Kelly and Phil Silvers in "Heavenly Music." In *AVP: Alien vs. Predator* (2004), a penguin does a walk-on, first as a potentially lurking, alien presence and then as its actual benign self.

Bart the Bear (1977–2000) was a genuine screen personality. He staunchly antagonized Anthony Hopkins and Alec Baldwin in *The Edge* (1997) and appeared as "the bear" in ten other films: *Windwalker* (1980), *The Clan of the Cave Bear* (1986), *The Great Outdoors* (1988), *L'Ours* (1988), *White Fang* (1991), *The Giant of Thunder Mountain* (1991), *On Deadly Ground* (1994), *Legends of the Fall* (1994), *Walking Thunder* (1997), and *Meet the Deedles* (1998). A better comedian than Bart is the horse who gets knocked cold by a punch in the teeth in *Blazing Saddles* (Mel Brooks, 1974). In *L'Atalante* (Jean Vigo, 1934), a pregnant cat drops a litter early in the film, and as the story sails on, the kittens attach themselves to virtually all the characters and every object that can be pounced or cuddled upon. In *Le Grand bleu* (*The Big Blue*, Luc Besson, 1988), a dolphin plays a deeply affecting and ethereal magical role, luring a heroic competitive diver to an undersea afterlife.

In the concluding sequence of *Umberto D* (Vittorio De Sica, 1952), a particularly affecting and variegated supporting performance is given by a fox terrier. Signior Umberto Ferrari (Carlo Battisti), the aging protagonist, has moved out of his lodgings with his dog, Flaik, under his arm. Lonely and facing death, Umberto rides the streetcar to an isolated district where he tries to convince a man and his wife to take the dog. Flaik is afraid of them, so Umberto moves on to a park at the edge of the city. Here, a little girl wants to take the dog but is forbidden to by her nursemaid. Umberto sneaks away, hiding just outside the park, but soon the dog comes trundling out, sniffs around, and finds his master. There seems no choice but suicide for them both. Umberto brings Flaik to a railway crossing and holds him in his arms as a train swiftly approaches. The dog whines in abject terror. Suddenly he flies off as the train whistles past. "Flaik!" cries the old man. By now, the dog is standing several yards away, and when Umberto walks up to him, Flaik retreats into the park. The camera views him now from ground level, a tiny waif among massive trees, terrified of the man who wanted to kill him. It takes several moments, with Umberto begging pathetically and urgently, before the dog finally relents and the two disappear together among the trees, friends again. Umberto holds up a pine cone and the loyal Flaik leaps in musical rhythm to snatch it.

Animal extras have populated many films, most typically as herds of cattle or buffalo (as in *Dances with Wolves* [1990]) or as horse teams who pull the *Stagecoach* (1939) or bear the weight of sheriff's posses, robbers (*The Great Train Robbery* [1904]), or whooping Indians (*The Searchers* [1956]). The stunt man Yakima Canutt's facility in working with equine extras to produce spectacular tumbles in fast chases is legendary. In *Far from the Madding Crowd* (1967), sheep come down with a mysterious belly-bloating condition. Elephants bear important human characters in ceremonial processions in both *Around the World in 80 Days* (1956) and *The Greatest Show on Earth* (1952), the latter boasting a bevy of circus animals including, in bit roles, a terrier attached to Buttons (James Stewart) and an elephant so trusted by Angel (Gloria Grahame) that she places her face beneath its foot.

Unquestionably the most realistic performance given by an animal onscreen belongs to Mike the Dog as the neurotic border collie Matisse in the hilarious *Down and Out in Beverly Hills* (Paul Mazursky, 1986). Pampered, all-comprehending, drooping with self-hatred, but always happy to be on show—and far beyond the help of his expensive canine psychiatrist—this animal is the ultimate denizen of Hollywood.

SEE ALSO *Nature Films*

FURTHER READING

American Humane Association Web site. http://www.ahafilm.org (accessed 28 November 2005).

Baker, Steve. *Picturing the Beast: Animals, Identity, and Representation*. Champaign/Urbana: University of Illinois Press, 2001.

Burt, Jonathan. *Animals in Film*. London: Reaktion Books, 2002.

Chris, Cynthia. *Watching Wildlife*. Minneapolis: University of Minnesota Press, 2006.

Eyman, Scott. *The Speed of Sound: Hollywood and the Talkie Revolution, 1926–1930*. New York: Simon & Schuster, 1997, and Baltimore: Johns Hopkins University Press, 1999.

Lippit, Akira Mizuta. *Electric Animal: Toward a Rhetoric of Wildlife*. Minneapolis: University of Minnesota Press, 2000.

McCarthy, Todd. *Howard Hawks: The Grey Fox of Hollywood*. New York: Grove Press, 1997.

Wolfe, Cary, ed. *Zoontologies: The Question of the Animal*. Minneapolis: University of Minnesota Press, 2003.

Murray Pomerance

ANIMATION

Even in the contemporary era, when animation enjoys mainstream success and a diverse presence in everything from feature films to television sitcoms to festival shorts, and to Web and mobile delivery, the animation form is still very much understood in the popular imagination as "the cartoon"; its history, as ostensibly "American"; and its principal identity, as "Disney." This neglects an extraordinary body of work made with different techniques and by animators and studios worldwide. Animation may be broadly categorized under four key headings: the traditional cartoon; stop-motion three-dimensional (3D) animation, including puppet and clay animation, and work undertaken within the special-effects tradition; digital animation, incorporating computer-generated films, Web animation, motion capture and postproduction visual effects; and alternative animation, embracing experimental and avant-garde forms and independent, developmental films that are essentially related to a fine-art discipline and context. Inevitably, these definitions overlap and combine in specific works, but they operate as convenient signposts by which to address different "histories" of animation, and animation as a consistently progressive form even as it has entered mainstream acceptance and popular culture.

CARTOONS

Despite all the innovations in the early years of US cinema that eventually led to the emergence of the "cartoon," it is *Fantasmagorie* (1908), by Emile Cohl (1857–1938) with its surreal stick-figure animation, that should be understood as the first two-dimensional cartoon film. Its bizarre narrative shows off the possibilities of the new form and signals "metamorphosis" as the core language of animated stories. Inevitably, though, it is the US tradition that defines the form in the public imagination, beginning with cartoon versions of comic strips and quickly embracing vaudeville and slapstick film comedy as the touchstone for its development as an indigenous American art. The pioneering work of Winsor McCay (1871–1934), including *Gertie the Dinosaur* (1914), arguably the first "personality" animation, was hugely influential on the aspirational Walt Disney (1901–1966), who became the key figure in creating an animation industry and ultimately in determining a critical view of animation as a film art. Disney's entrepreneurial and editorial skills drove his company and created a small-scale studio that could compete with the major players in the Hollywood system. The *Silly Symphonies*, made throughout the 1920s and 1930s and arguably some of the studio's greatest works, preceded the groundbreaking *Snow White and the Seven Dwarfs* (1937), the first full-length, sound-synchronized Technicolor cartoon. Though challenged by the innovations of the Fleischer and Warner Bros. studios, Disney's masterpieces, *Pinocchio* (1940), *Fantasia* (1941), and *Bambi* (1941), consolidated the studio's hyperrealist "full-animation" aesthetic, and defined animation as a form.

Once Disney prioritized its feature-length works, Warner Bros. and MGM successfully advanced the cartoon short. Warner Bros., with key figures such as Tex Avery (1908–1980), Chuck Jones (1912–2002), and Bob Clampett (1913–1984), modernized the cartoon by making it more urbane and adult and more self-consciously "cartoonal" by foregrounding the very mechanisms by which cartoon narrative and comedy was achieved.

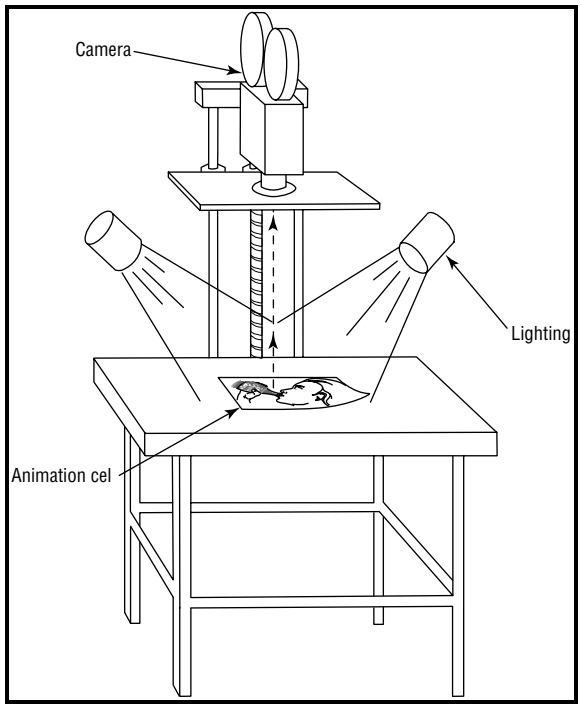


Diagram of a typical setup used to film animation. Includes camera, animation cel, and lighting. © THOMSON GALE. REPRODUCED BY PERMISSION.

MGM enjoyed success with the Tom and Jerry series, becoming endlessly inventive in character humor and chase scenarios, a formula later aped by Chuck Jones in his Roadrunner cartoons. Warner Bros. prospered throughout World War II, continuing to make innovative cartoons, but chiefly establishing Bugs Bunny, Daffy Duck, and Porky Pig as household names. The postwar period, however, was the end of the "Golden Era," as a breakaway group from Disney formed United Productions of America (UPA), working in a minimalist, modern-art style, and on far more auteurist terms and conditions. John Hubley (1914–1977), and later his wife, Faith Hubley (1924–2001), and their family, developed the cartoon form with an aesthetic that sometimes embraced non-Western art forms; spiritual aspiration in relation to philosophical or quasi-religious topics; and the direct engagement with personal subject matter.

As the postwar world changed, the cartoon adapted, but its production costs and declining popularity led to the closure of many of the major studios' theatrical cartoon units and to a watershed for Disney, which failed to produce the classics of old. Chuck Jones had made masterpieces for cinema screens in the last throes of theatrical exhibition (*What's Opera, Doc?*, 1957), but the television era had begun in earnest, with Hanna-Barbera making more economically viable cartoons using a minimalist "reduced" style with simple and repeated movement cycles, and prioritizing witty scripts and characterful vocal performances. *Ruff and Reddy* debuted in 1957, and Huckleberry Hound and Yogi Bear soon became popular favorites, but it was *The Flintstones* (1960), the first prime-time animated sitcom, that vindicated the company's cost-effective methods. Though the 1960s proved to be a time in which animation was arguably at its lowest ebb in the United States, the shifting political climate encouraged more independent work, and by the early 1970s, with the work of Ralph Bakshi (b. 1938), the cartoon fully embraced the counterculture and its value as an "adult" language of expression.

Fritz the Cat (1972), *Heavy Traffic* (1973), and *Coonskin* (1975) engaged with the sexual, racial, and political mores of an America embroiled in the Vietnam War and coming to terms with the implications of Watergate. Though not entirely successful, Bakshi's work was nevertheless a last hurrah for traditional animation, as it became clear that the rejuvenation of the form in the mainstream arena would be determined by the recovery of Disney classicism and the rapid development of the new computer-generated aesthetic. The former only came in the late 1980s with the work of Ron Clements (b. 1953) and John Musker, who with *The Little Mermaid* (1989), and later, *Aladdin* (1992) and *Hercules* (1997), revived Disney's fortunes, ironically by using a more self-conscious, Warner Bros. style. In the midst of their achievements, *Beauty and the Beast* (1991) and the phenomenally successful *The Lion King* (1994) also resurrected Disney's classical animation aesthetic in the guise of the romantic musical. Interestingly, though, it was the computer-generated sequences in these films—the ballroom scene and the charge of the wildebeest, respectively—that signalled fully how computer-generated animation would eventually overtake traditional cel animation as the signature look of the animated feature. With the closure of the 2D animation department at Disney in 2003 came the tacit admission that 3D computer-generated imagery (CGI) was the new language of animation. Ironically, for all of that, the work of Hayao Miyazaki (b. 1941), with the Oscar®-winning *Spirited Away* (2001); Bill Plympton (b. 1946) with *Mutant Aliens* (2001) and *Hair High* (2004); and Tim Burton (b. 1958), Henry Selick (b. 1952), and the Aardman Studios working in 3D stop-motion proved that "tradition" was never very far away.

3D STOP-MOTION ANIMATION

Three-dimensional stop-motion animation has two distinct histories. The first is the largely European tradition

of short stop-motion films made by individual artists and stop-motion series made principally for children's television. The second, predominantly Hollywood tradition, is the "invisible" history of stop-motion animation as a branch of special effects for feature-length films. This is complicated further by the fact that 3D stop-motion animation also has two principal approaches, using either puppets or clay models, but also includes films made with objects and artifacts.

Though J. Stuart Blackton (1875–1941) and Albert E. Smith (1875–1958), Britons working in the United States, have been credited with making the first puppet film, *The Humpty Dumpty Circus* (1908), the British filmmaker Arthur Melbourne Cooper (1874–1961) made the first 3D advertisement ("Matches: An Appeal," featuring animated matches) perhaps as early as 1899. Cooper's "toys come to life" stories, including *Dreams of Toyland* (1908) and *The Toymaker's Dream* (1913), became a staple of early British animated film. Similar preoccupations informed *The War and the Dreams of Momi* (Giovanni Pastrone, 1913) and, later, *The New Gulliver* (Alexander Ptushko, 1935); but it was another Russian, Ladislaw Starewich (1882–1965), who first developed an extraordinary technique, following his interest in entomology, in animating three-dimensional insect characters. *The Cameraman's Revenge* (1911) is a melodramatic love triangle, and highly self-conscious in its reflexive tale of cinema about cinema. His later films *Town Rat, Country Rat* (1926) and *Tale of the Fox* (1930, released 1938) are masterpieces of the stop-motion form, drawing upon a darker, more amoral tradition of the folktale, yet they remained singularly unsung until recent years.

This neglect is a signal that animation made outside the US cartoonal tradition, in the long shadow of Disney, has been often marginalized in animation histories. This does more than negate important, aesthetically different work; it dismisses significant indigenous works that reflect national cultures and alternative perspectives on human experience. It is also true to say that the US tradition, particularly in its formative years, is largely a comic tradition. Other countries have aspired to different kinds of storytelling and have different thematic and artistic preoccupations. Indeed, even the comic work inevitably reflects different traditions of humor. The recovery of this work is paramount to a full understanding of the place of animation in international film culture.

Back in the United States, though, it was the pioneer Willis O'Brien (1886–1962) who inspired generations of what came to be called "effects artists." Amused by his brother, who playfully changed some of the postures of clay figures created for the exhibits in the San Francisco World's Fair of 1915, O'Brien experimented with his first stop-motion film, of a boxing match, soon to be followed by a prehistoric comedy, *The Dinosaur and the Missing Link* (1915). In 1925 he made *The Lost World*, based on a story by Arthur Conan Doyle, assisted by the gifted model maker Marcel Delgado (1901–1976), who constructed 18-inch models influenced by Charles Knight's acclaimed dinosaur paintings in the American Museum of Natural History. RKO then employed O'Brien on the groundbreaking *King Kong* (1933), which changed the status of special-effects work, fully deploying O'Brien's "rear-projection" system, which combined background live action with foreground miniature animation, first seen in O'Brien's aborted project, *The Creation* (1930). *King Kong* has generated a high degree of critical attention, playing out considerations of its sexual and racial subtexts, and the complex implications of its bestial and imperialist agendas. These issues were revisited in the 2005 remake by Peter Jackson (b. 1961), which uses the same combination of motion-captured performance, 3D puppet animation, and 3D computer animation so successfully deployed in the creation of the character Gollum for Jackson's *Lord of the Rings* trilogy (2001, 2002, 2003).

O'Brien later became mentor to the most famous of all stop-motion animation artists, Ray Harryhausen (b. 1920), who, inspired by *King Kong*, sought to ape the technique in his own short films. After working with the renowned George Pal (1908–1980) on his *Puppetoons*, Harryhausen made his own short educational films, the first of which was the *Mother Goose Stories*, then joined O'Brien in making *Mighty Joe Young* in 1949. This was the beginning of a long and distinguished career in which Harryhausen created many fantastical and mythical creatures in films such as *The Beast from Twenty Thousand Fathoms* (1953), *The Seventh Voyage of Sinbad* (1958), *Jason and the Argonauts* (1963), and *Clash of the Titans* (1981). The effects tradition essentially defined by Harryhausen has the inherent contradiction that an effect must operate as something that draws attention to itself as "spectacle," but at the same time remains invisible as an "effect." Harryhausen's painstaking efficiency in the frame-by-frame compositing of increasingly complex miniature figures and creatures with live-action characters and environments represents a major achievement in cinema practice. As such, he is cited as a major influence by contemporary animators and artists from Phil Tippett (b. 1951) to James Cameron (b. 1954) and is referenced in animated films from *Nightmare Before Christmas* (Henry Selick, 1993), in which skeletons battle underwater, echoing Jason's fight with six skeletons in *Jason and the Argonauts*, to PIXAR's *Monsters, Inc.* (2001), in which a top-class restaurant is called Harryhausen's.

King Kong ***(Merian C. Cooper and Ernest Schoedsack, 1933) featured stop-motion animation by Willis O'Brien.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Harryhausen's legacy is great, but George Pal, his one-time employer, also produced fine work. His ''replacement'' technique was slightly different from Harryhausen's method: whereas Harryhausen manipulated his models by small increments and recorded them frame by frame, Pal created replacement pieces of his models—faces, arms, legs, and so on—which progressed the cycle of movement he was creating, and which he inserted and changed, once more recording the incremental progression frame by frame. Though a more cumbersome technique, it survives into the modern era, particularly in clay animation, and has been used in films by Aardman Animation in England. After making early films in Germany, Pal moved to Holland, fleeing the rise of Nazism, and established the biggest puppet studio in Europe, principally making striking advertisements for sponsors such as Phillips and Unilever. His *Puppetoons*, made in Hollywood, included *Jasper and the Beanstalk* (1945), *Henry and the Inky Poo* (1946), and *Tubby the Tuba* (1947). They were highly successful, though sometimes they fell afoul of what might be termed ''cultural difference'' in regard to the representation of race issues and the interpretation of Western humor. These films nevertheless secured Pal a reputation that enabled him to produce and direct feature-length science-fiction and fantasy films such as *The War of the Worlds* (1953), *Tom Thumb* (1958), *The Time Machine* (1960), and *The Wonderful World of the Brothers Grimm* (1963). These films all included tour-de-force sequences of puppet animation—''the yawning man'' from Tom Thumb being one of the most remembered. The quality of the animation by Harryhausen and Pal overshadowed similar efforts in the field such as, for example, *Jack the Giant Killer* (1961) by Tim Barr (1912–1977), one of a number of variations on *The Seventh Voyage of Sinbad* (1958) that sought to cash in on its popularity. Barr later joined up with Gene Warren (1916–1997) and Wah Chang (1917–2003) to work on visual effects for Pal and on their own work in Projects Unlimited.

Pal's legacy in Europe has been sustained, consolidated, and advanced by two major figures of Czechoslovakian origin. Influenced by indigenous marionette and theatrical traditions, Jirí Trnka (1912–1969) and Jan Svankmajer (b. 1934) produced a range of extraordinary films pushing the boundaries of stop-motion and other techniques as well. Trnka's politicized if romantic vision inspired masterpieces such as *Staré povesti ceské* (*Old Czech Legends*, 1953), *Sen noci svatojanske* (*A Midsummer Night's Dream*, 1955), and *Ruka* (*The Hand*, 1965), while Svankmajer's more subversive and challenging view, genuinely taboo-breaking in its daring, appears in such features as *Alice* (1988) and *Otesánek* (*Little Otik*, 2000). This altogether darker work inspired the Quay Brothers working in England, Kihachiro Kawamoto (b. 1925) in Japan, and Tim Burton and Henry Selick in the United States. Svankmajer's work is an important example of the ways in which the principles of modernist thought and political insight may be accommodated in experimental film. His "agit-prop" (strident critique of authoritarian regimes and political repression) and "agit-scare" (use of surreal images drawn from the unconscious to prompt moments of fear and revelation in his audience) are conceptual applications to the medium and should be understood as a methodology in the creation of distinctive imagery and alternative narratives. Svankmajer's masterpiece, *Moznosti dialogu* (*Dimensions of Dialogue*, 1982), is a tripartite meditation on the breakdown of communication, illustrating the brutal and destructive tendencies inherent in human exchange. The film is a complex metaphor and a challenging comment on humankind's inability to resolve its differences.

The contemporary era has seen the emergence of the Will Vinton studios in the United States and Aardman Animation in England as masters of clay animation. The two styles vary, but both studios value the "clay" aesthetic as something visually distinctive and engaging. Nick Park (b. 1958), Aardman's most famous son, created Wallace, the eccentric inventor, and his altogether smarter dog, Gromit, a now globally famous partnership, who have featured in Park's shorts *A Grand Day Out* (1989), *The Wrong Trousers* (1993), and *A Close Shave* (1995). Park's work, though speaking to a wider tradition of English wit and whimsy, nevertheless has clear affiliations with the stop-motion animation made for children's television in England by Gordon Murray (b. 1921) and Bura and Hardwick (*Camberwick Green*, 1966, and *Trumpton*, 1967); Oliver Postgate (b. 1925) and Peter Firman (b. 1928) (*The Clangers*, 1969, and *Bagpuss*, 1974); and Ivor Wood (1932–2004) at Filmfair (*The Wombles*, 1973, and *Postman Pat*, 1981). The high quality of 3D animation for children in England has been sustained by Cosgrove Hall, S4C, and BBC Animation, and has been only echoed in the United States by the early 1960s work of Jules Bass (b. 1935) (*Rudolph the Red-Nosed Reindeer*, 1964, and *Mad Monster Party*, 1968) and by Art Clokey's (b. 1921) simple clay figure, *Gumby* (1955 onward). Inevitably, Will Vinton's (b. 1948) *Martin the Cobbler* (1976), *The Adventures of Mark Twain* (1985), and the 1990s' advertisements for the California Raisin Advisory Board, featuring raisins singing popular songs, have in their various ways created a high-water mark in clay animation in the United States, which has always had to compete with the Disney tradition, but also in recent years with the now dominant CGI aesthetic.

Stop-motion and clay animators have always championed the "materiality" and "textural" aspects of their work as the distinctive appeal of 3D stop-motion, but one of the most significant aspects remains the necessarily artisanal approach to the work, which is reliant not on off-the-shelf software but on the ability to make and build things, as well as to respond to the miniature demands of theatrical practice and live-action filmmaking techniques on a small scale. The fundamental belief in the sheer "difference" and visual appeal of stop-motion animation has also prompted the emergence of important individual artists, from Serge Danot (*The Magic Roundabout*, 1965) to Joan Gratz (*Mona Lisa Descending a Staircase*, 1992) to Barry Purves (*Gilbert and Sullivan*, 1999), each bringing a specific vision to the materials, as well as a sense of theatrical space and the fluid timing of their narratives. Peter Lord (b. 1953) and David Sproxton's (b. 1954) *Animated Conversations* (1978) and *Conversation Pieces* (1982–1983) were also groundbreaking in their combination of animation and "documentary" soundtrack. *Chicken Run* (2000), an Aardman feature, proved hugely successful, and crucially represented the maintenance of 3D work in a physical and material context. The persuasiveness of 3D CGI has proved a serious threat to such work, but the sheer tactility, texture, and presence of 3D stop-motion work with puppets or clay has endured and has maintained its own aesthetic distinctiveness. Tim Burton's *Corpse Bride* (2005) and Aardman's feature *Wallace and Gromit: Curse of the Were-Rabbit* (2005) are testaments to the style's achievement and future.

DIGITAL ANIMATION

The history of digitally produced animation, and animation produced through the use of a computer, begins outside the sphere of the entertainment industry, emerging out of the work of military and industrial research teams seeking to use computer graphics for simulation and technical instruction. The Electronic Numerical Integrator and Computer (ENIAC), created by the US army at the University of Pennsylvania in 1946, was

JAN SVANKMAJER

b. Prague, Czechoslovakia, 4 September 1934

Jan Svankmajer studied sculpture, painting, engraving, and the writings of the surrealist artists at the College of Applied Arts in Prague in the early 1950s, eventually entering the famed Prague Academy of Performing Arts in 1954 to study puppetry and filmmaking. These multidisciplinary skills earned Svankmajer a place as director and designer at the Czech State Puppet Theatre in 1958 and secured him work with the Semafor Mask Theatre in 1960. His first films—*Poslední trik pana Schwarcewalldea a pana Edgara* (*The Last Trick*, 1964), *Hra s kameny* (*A Game with Stones*, 1965), and *Rakvickarna* (*Punch and Judy*, 1966)—demonstrate Svankmajer's trademark synthesis of the arts and the particular relationship between animated puppets and objects, human actors, and automata within performance contexts and "psychological" spaces.

The most significant influence on Svankmajer is the authoritarian context in which he worked. Following the Prague Spring of 1968 and his implicit critique of communism in *Leonarduv denik* (*Leonardo's Diary*, 1972), Svankmajer was banned from making animated films for seven years. When permitted to return to filmmaking, he agreed to make approved literary adaptations. His interpretations of Hugh Walpole's *Castle of Otranto* (*Otrantský zámek,* 1977) and Edgar Allan Poe's *The Fall of the House of Usher* (*Zánik domu Usheru*, 1981), are nevertheless thematically similar to his later Poe adaptation, *Kyvadlo, jáma a nadeje* (*The Pendulum, the Pit and Hope*, 1983) and his Lewis Carroll pieces, *Zvahlav aneb Saticky Slameného Huberta* (*Jabberwocky*, 1971) and the full-length feature *Neco z Alenky* (*Alice*, 1988). All are strident surrealist critiques of authoritarian regimes and political repression using irrational images drawn from the unconscious.

Svankmajer's bleak masterpiece, *Moznosti dialogu* (*Dimensions of Dialogue*, 1982), was banned in Czechoslovakia but enjoyed international success as a rich metaphor about the failure of personal and political communication. *Do pivnice* (*Down to the Cellar*, 1983) was an autobiographical interrogation of Svankmajer's childhood, depicting the terrors of unknown and mutable objects in a dark cellar. Many saw a similarly frightening engagement with childhood in Svankmajer's *Alice*, which sees Carroll's Wonderland recast as a nightmare world of disturbing images suggesting death, decay, and detritus, propelled by unconscious and complex desires.

The eventual downfall of communism produced *Tma/Svetlo/Tma* (*Darkness/Light/Darkness*, 1989), an absurdist fable about human endurance in the light of repression, and a short history of postwar Czechoslovakia, *The Death of Stalinism in Bohemia* (1990), which retains a chilling scepticism about oppression even in the newly democratic state. Svankmajer'ssubsequent features, *Faust* (1994), *Spiklenci slasti* (*Conspirators of Pleasure*, 1996), and *Otesánek* (*Little Otik*, 2000), combine live action and animation, yet continue his preoccupations with the "life" within found objects, the reconfiguration of "the body," and the surreal and subversive prompts of the unconscious.

RECOMMENDED VIEWING

The Last Trick (1964), *Leonardo's Diary* (1972), *Dimensions of Dialogue* (1982), *Alice* (1988), *Jídlo* (*Food*, 1992), *Otesánek* (*Little Otik*, 2000)

FURTHER READING

Field, Simon, Guy L'Eclair and Michael O'Pray, eds. *Afterimage 13: Animating the Fantastic*. London: Afterimage/British Film Institute, Autumn 1987.

Hames, Peter, ed. *Dark Alchemy: The Films of Jan Svankmajer*. Westport, CT: Praeger, 1995.

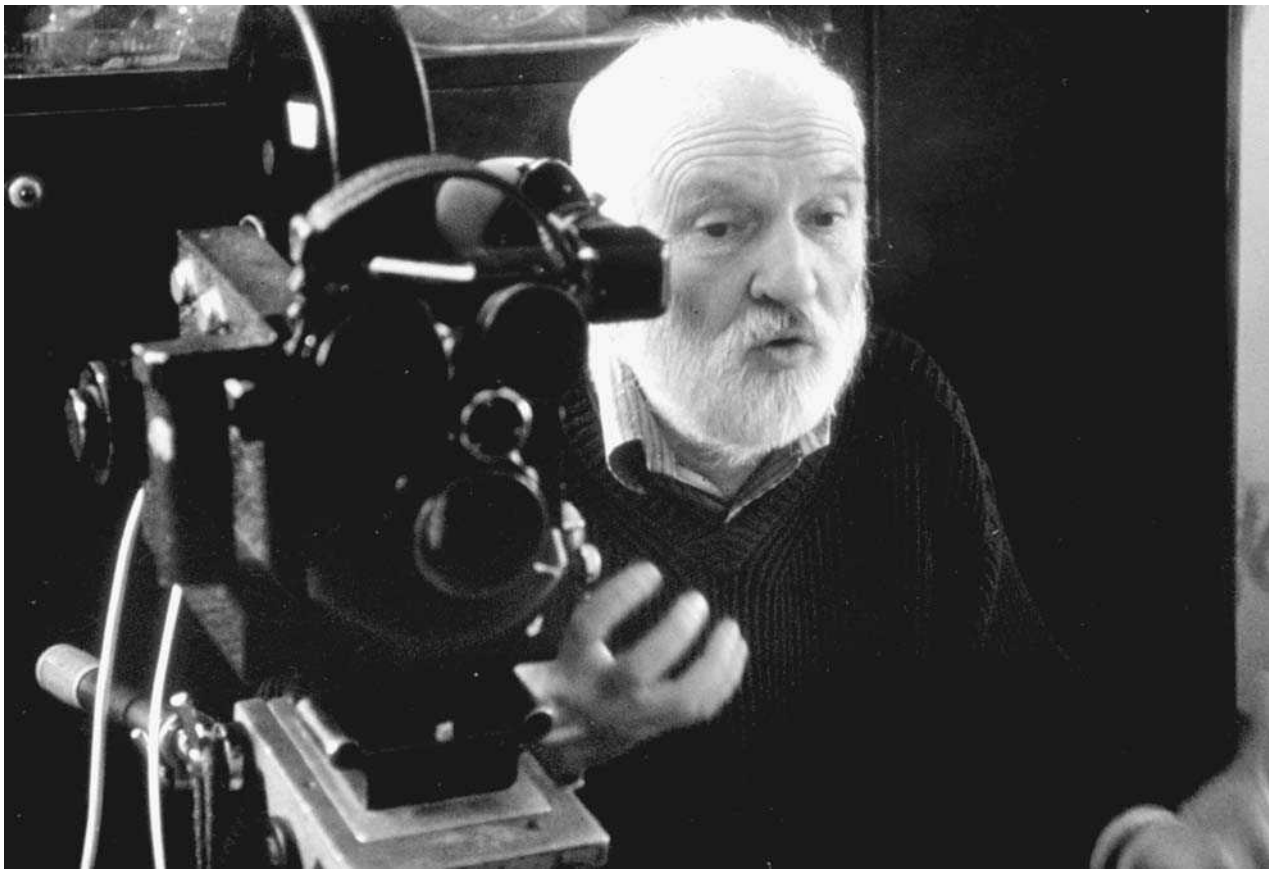
Hosková, Simeona, and Kveta Otcovská, eds. *Jan Svankmajer: Transmutation of the Senses*. Prague: Edice Detail, Central Europe Gallery and Publishing House, 1994.

Pilling, Jane, ed. *A Reader in Animation Studies*. London: John Libbey, 1997.

Svankmajer, Jan, and Eva Svankmajer. *Animus Anima Animation*. Prague: Slovart Publishers and Arbor Vitae—Foundation for Literature and Visual Arts, 1998.

Paul Wells

the world's first electronic programmable computer; although it was a vast contraption, it had little processing power. With the first silicon transistors, made in 1954, and integrated circuits in 1958, computers became more powerful, and their uses more various but still largely untouched by creative endeavors.



Jan Svankmajer. JAN SVANKMAJER/ATHANOR/THE KOBAL COLLECTION. REPRODUCED BY PERMISSION.

John Whitney (1917–1995) was a pioneer in this respect, establishing Motion Graphics Inc. and making analog computer–generated light effects. He, in turn, inspired his son, John Whitney Jr., who was aware of the more commercially oriented innovation prompted by Ivan Sutherland's invention of the Sketchpad in 1962. This device enabled "drawing with light" into the computer, and underpinned the establishment of Evans and Sutherland as the first company to promote computer graphics as a creative technology. Whitney Jr. worked for the company for a short period before joining Information International, Inc. ("Triple I"), specializing in 3D computer-generated (CG) simulations. By 1964, when the first digital film recorder became available, John Stehura had made "Cibernetik 5.3" using only punch cards and tape, imagining his abstract, computer motion picture in his mind, and only seeing its outcome onscreen for the first time when using the recorder at General Dynamics in San Diego.

Having worked on an analog videographic system for his projects in the early 1970s, Ed Emshwiller (1926–1990) made the pioneering *Sunstone* (1979), a three-minute 3D computer graphic work using traditional frame-by-frame transitions and color in motion to create movement in static images that preceded the development of any software or hardware to facilitate such work. Another pioneer, Larry Cuba, made *First Fig* in 1974, and later worked with John Whitney Sr. on *Arabesque* (1975). Both of these were not merely experimental films, but also research into the relationship between geometry, mathematics, and graphics as they could be expressed through the computer.

One of the most crucial developments in the field in the 1970s was George Lucas's (b. 1944) creation of the initial teams that later became the nucleus of Industrial Light and Magic (ILM) and, later, PIXAR—a company created by Steve Jobs (b. 1955), the founder of Apple Computers, following the purchase of Lucasfilm's computer research and development division in 1985. Robert Abel (1937–2001), a pioneer in motion-control camera techniques, joined Lucas's team, and as well as doing development work on *Star Wars* (1977), effected research with Evans and Sutherland on applications of computer animation in the entertainment industries. It

was not until 1982, however, that the first fully persuasive applications of computer-generated imagery emerged, first in Disney's *Tron* (1982), and then in the "Genesis" sequence of *Star Trek II: The Wrath of Khan* (1982).

It was clear, though, that the research and development undertaken by ILM aspired to move beyond using computer graphics as purely an effect, to prioritizing the technology as a new model for the filmmaking process per se, thus creating a postphotographic mode of cinema. John Whitney left Triple I to establish Digital Productions and was responsible for the next key development in CGI by creating over twenty-five minutes of material for *The Last Starfighter* (1984). In 1985 three works ensured that CGI would have a significant role to play in future production: John Lasseter's (b. 1957) ILM research project *The Adventures of Andre and Wally Bee*, which showed early signs of Lasseter's trademark combination of traditional cartoon-character animation with computer aesthetics; Daniel Langlois's (b. 1961) *Tony de Peltrie*, the first convincing CG character performance, here an aging pianist; and Robert Abel's Canned Food Information Council–sponsored commercial *Brilliance*, featuring a sexy robot employing some primitive but nevertheless effective motion capture. Though these works were in some senses primitive, they signalled the possibility of character-driven narratives in a new aesthetic context even while drawing upon filmic imagery from earlier cartoons made by Chuck Jones and Tex Avery. *Tony de Peltrie* used software, which would underpin the creation of Softimage, along with Alias|Waterfront, one of the major computer-animation software companies in the world.

Though initially the progress of CGI as a process was compromised by its cost, technical constraints, slowness of execution, and the lack of a standardized software package, James Cameron's *Terminator 2: Judgement Day* (1991) demonstrated that CGI could be used for effective storytelling and aesthetic ends and could work on a scale different from anything previously envisaged. With the increasing standardization of the requisite software, production facilities proliferated and CGI became an intrinsic tool of expression throughout the commercial and entertainment sector, in film, video games, and other multimedia applications.

Jurassic Park (1993) consolidated CGI as a crucial cinematic tool in the creation of its highly realistic dinosaurs, just as *King Kong* (1933) vindicated the importance of stop-motion animation as more than just a special effect in the creation of Kong, and Jackson's remake of *King Kong* progresses the field of visual effects once more in the contemporary era. The process of animated film practice itself also changed with the advent of computers, as much of the arduous work involved in cel animation (in-betweening, ink and paint) could now be done with a computer. Postproduction in most feature films was also revolutionized by the impact of computer applications and their intrinsic role as a special effect. Digital compositing and motion-controlled camera became a norm in feature production comparatively quickly, but it was the work of PIXAR that prioritized research and development in the service of creating a fully computer-animated feature—a model echoing Disney's desire to use the *Silly Symphonies* during the late 1920s and early 1930s as prototypes for the eventual creation of *Snow White and the Seven Dwarfs* (1937). Each year PIXAR made a short film—*Luxo Jnr* (1986), *Red's Dream* (1987), *Tin Toy* (1989), and *Knick Knack* (1990)—in anticipation of *Toy Story* (1995), the groundbreaking CGI feature featuring the now iconic Woody and Buzz.

Less heralded but also important is *Reboot* (1993), the first fully computer-generated television animation. Produced by Ian Pearson, Gavin Blair, and Phil Mitchell, it self-reflexively used the computer as its narrative subject, depicting the city of Main Frame where Bob, Enzo, and their friend, Dot Matrix, battle two viruses, Megabyte and Hexadecimal. Also, Chris Wedge (b. 1958), who worked initially for Magi, a company run by a group of nuclear particle scientists literally creating images from the data, went on to make the digital effects for *Tron*. Wedge and some Magi colleagues then formed their own company, Blue Sky, in 1987, making MTV logos, dancing cockroaches in *Joe's Apartment* (1996), swimming aliens in *Alien Resurrection* (1997), and *Bunny* (1998), which won an Oscar® for the best animated short film. Blue Sky also wrote their own proprietary software for tracing light rays, which has enabled the company to achieve its own signature aesthetic in *Ice Age* (2002) and *Robots* (2004), and to work within the remit of Fox in a fashion similar to PIXAR's relationship to Disney.

Inevitably, with the success of CGI on the big and small screens, investment in the technology increased, and computer-generated images became the dominant aesthetic of animated features and children's programming. Equally inevitably, a variety of approaches to using computer animation have characterized the post–*Toy Story* era. While Dreamworks's SKG has emerged as a serious contender to PIXAR with films such as *Shrek* (2001), PIXAR has continued to innovate in features such as *Finding Nemo* (2002) and *The Incredibles* (2004), creating software to extend the range of the visual palette, incorporating underwater visualization and more cartoon-like aesthetics. With each new feature has come another innovation—even the holy grail of realistic-looking human hair in *The Incredibles*. Companies such as Rhythm and Hues specialize in animated visual effects for live-action animals in films such as *Cats and Dogs* (2001); Sony Pictures Imageworks advanced the complexity of special effects in films such as *Spiderman 2* (2004);

CORE Digital Pictures in Toronto, Canada, created a range of persuasive children's television with *Angela Anaconda*, *The Savums*, and *Franny's Feet*; and individual artists such as Karl Sims, Yoichiro Kawaguchi, William Latham, Ruth Lingford, James Paterson, Amit Pitaru, Tomika Satoshi, Johnny Hardstaff, Marc Craste, and Run Wrake have challenged the dominant look and styles using the available range of computer software packages to create what might be described as the avant-garde or experimental end of the CG form. It is clear that as different software packages become more affordable and user-friendly, and the use of the computer as a creative tool becomes both a domestic and industrial orthodoxy, the same degree of breadth and variety that has characterized all other approaches and techniques to animation will characterize computer-generated imagery. In many senses, in the same way as the term "new media" now seems redundant, it is possible that "CGI" will also become part of an assumed lexicon of creative practice in animation.

ALTERNATIVE METHODS

The term "alternative methods" merely begs the question—alternative to what? Within the context of animation, the methods discussed below essentially operate as alternatives to the trends in industrial production contexts, largely resisting the dominant aesthetics of contemporary CGI in feature work, traditional puppet and model animation, and orthodox cel or drawn material. There is also a resistance to the "Disney style," both visually and thematically, and inevitably a more personal or auteurist approach to the work, which often customizes a technique to achieve a highly individualized look.

Previously, these kinds of films might have been termed experimental animation, and to a certain extent this does embrace the auteurist sensibility present in such work, and the strong links it often has with an avant-garde approach or the personal approach of fine art. "Experimental animation" as a term has become more associated with nonobjective, nonlinear work—which some claim is the purest form of animation—but in other ways this misrepresents a whole range of work that is not necessarily highly progressive in its "experimentation," but merely of a different order from "classical" or traditional 2D cartoons or 3D animation. It is essentially "developmental" animation in the sense that it is often a response to, and a resistance of, orthodox techniques, in a spirit of creating a personal statement or vision not possible in a big-studio context, or within the field of popular entertainment.

The abstract films of Walter Ruttmann (1887–1941), Viking Eggeling (1880–1925), and Hans Richter (1888–1976) in the early 1920s are commonly understood as a benchmark for some of the formative ways in which animation was used in the service of a modernist approach to filmmaking. Richter's *Rhythmus 21* (1921), made with Eggeling, sought to use the movement of shape and form as an expression of thought and emotion in its own right. *Ballet Mecanique* (Fernand Léger, 1924), featuring full animation, painting directly on film, and Méliès-style effects, as well as live action, demonstrated a wholly self-conscious use of technique as a model of creative resistance to modernist machine cultures and consumerism. The kinetic combination of abstract form and sound to create a kind of "visual music" was pioneered by Oskar Fischinger (1900–1967) during the 1930s in experimental works such as *Composition in Blue* (1935). Lotte Reiniger (1899–1981) successfully combined abstract work with a visual narrative more accessible to wider audiences using the technique of cut-out, silhouette animation, most particularly in her full-length work *The Adventures of Prince Achmed* (1926). She collaborated with Berthold Bartosch (1893–1968), who later made *The Idea* (1932), a thirty-minute poetic narrative of high technical innovation and achievement.

As the industrial model of animation production emerged at the Disney Studio and elsewhere between 1928 and 1941, experimental work continued. Mary Ellen Bute (1906–1983) and Leon Thurmin worked with the idea of drawing with electronically determined codes in *The Perimeters of Light and Sound and Their Possible Synchronisation* (1932), while Alexander Alexeieff (1901–1982) and Clare Parker created the "pin screen," where raised pins were lit to create particular images in *Night on Bald Mountain* (1934). Particularly influential were Len Lye (1901–1980) and Norman McLaren (1914–1987), whose work for the GPO Film Unit, under the auspices of John Grierson, significantly advanced experimental forms. Lye's *Colour Box* (1935) was painted directly on film, while his *Trade Tattoo* (1937) used stencilling on documentary footage. McLaren, who continued to work with Grierson at the National Film Board of Canada, experimented with many techniques, including direct "under-the-camera" animation, pixellation, cut-out and collage animation, and shifting pastel chalk, making many influential films including *Begone Dull Care* (1949), *Neighbours* (1952), and *Pas de Deux* (1968). Lye and McLaren essentially recognized that animation was a cross-disciplinary and interdisciplinary medium, and they exploited its affinities with dance, performance, painting, sculpture, and engraving.

This period of high experimentation in the 1930s was arguably the purest expression of what animation could achieve beyond the American cartoon and European 3D stop-motion puppet traditions, demonstrating that animation had credibility as a "fine art." Cartoon animation still remained unrecognized as an art

NORMAN McLAREN

b. Stirling, Scotland, 11 April 1914, d. 27 January 1987

Norman McLaren was one of the most innovative and influential figures in animation. Throughout his life McLaren worked in any number of techniques, including painting, drawing, and scratching directly onto film; pixellation (the frame-by-frame animation of staged live-action movement); stop-motion chalk drawing; multiple compositing; hand-drawn soundtracks; cut-outs; and 3D object animation. Beyond the implicit influence of his work, he also nurtured other artists, and maintained a pacifist, left-wing, humanitarian agenda in his creative practice, evidenced early in his student film, *Hell UnLtd* (1936).

Educated at the Glasgow School of Art in 1933, he made his first experimental "cameraless" film in 1934, and entered two films, *Camera Makes Whoopee* and *Colour Cocktail* in the Glasgow Film Festival of 1936. Though he believed the former to be his "calling card" to the creative industries, it was the latter that impressed the documentary filmmaker John Grierson, who invited McLaren to work at the General Post Office (GPO) Film Unit. Initially undertaking camerawork for *Defence of Madrid* (1936), and later, encouraged by the new studio head, Alberto Cavalcanti, he made *Love on the Wing* (1938) and *Many a Pickle* (1938); the former was banned by the postmaster for its use of phallic imagery. McLaren was then invited by the Museum of Non-Objective Painting, later the Guggenheim, in New York, to make a range of abstract loops, including *Allegro* (1939) and *Dots* (1940), though he managed also to make two other personal films—*Stars and Stripes* (1939), which used the US flag as its background, and an experimental electronic work with Mary Ellen Bute, *Spook Sport* (1939).

By this time Grierson had moved on to establish the National Film Board of Canada (NFB), and McLaren joined him, becoming head of the newly formed animation unit in 1943. Embracing the creative freedom offered by the NFB, McLaren embarked on a career that sought to advance animation as an art form, most notably by drawing upon its relationship to dance in such films as *Blinkity Blank* (1954) and *Pas de Deux* (1968), but also by the imaginative use of sound—for example, in *Begone Dull Care* (1949) and *Synchromy* (1971). McLaren's desire to transcend national and ethnic boundaries in his work, and to ensure aesthetic, technical, and creative innovation, meant that he used little dialogue, and employed multilingual credits. *Neighbours* (1952), his famous antiwar parable, not only redefined the cartoon, the principles of live-action performance, and the use of animation as a peacetime propaganda tool, but also embodies the philosophic, imaginative, and humanitarian heart of Norman McLaren's vision.

RECOMMENDED VIEWING

Love on the Wing (1938), *Hen Hop* (1942), *La Poulette Grise* (1947), *Begone Dull Care* (1949), *A Phantasy* (1952), *Neighbours* (1952), *Blinkity Blank* (1954), *The Crow* (1958), *Pas de Deux* (1968)

FURTHER READING

McLaren, Norman. *The Drawings of Norman McLaren*. Montreal: Tundra Books, 1975.

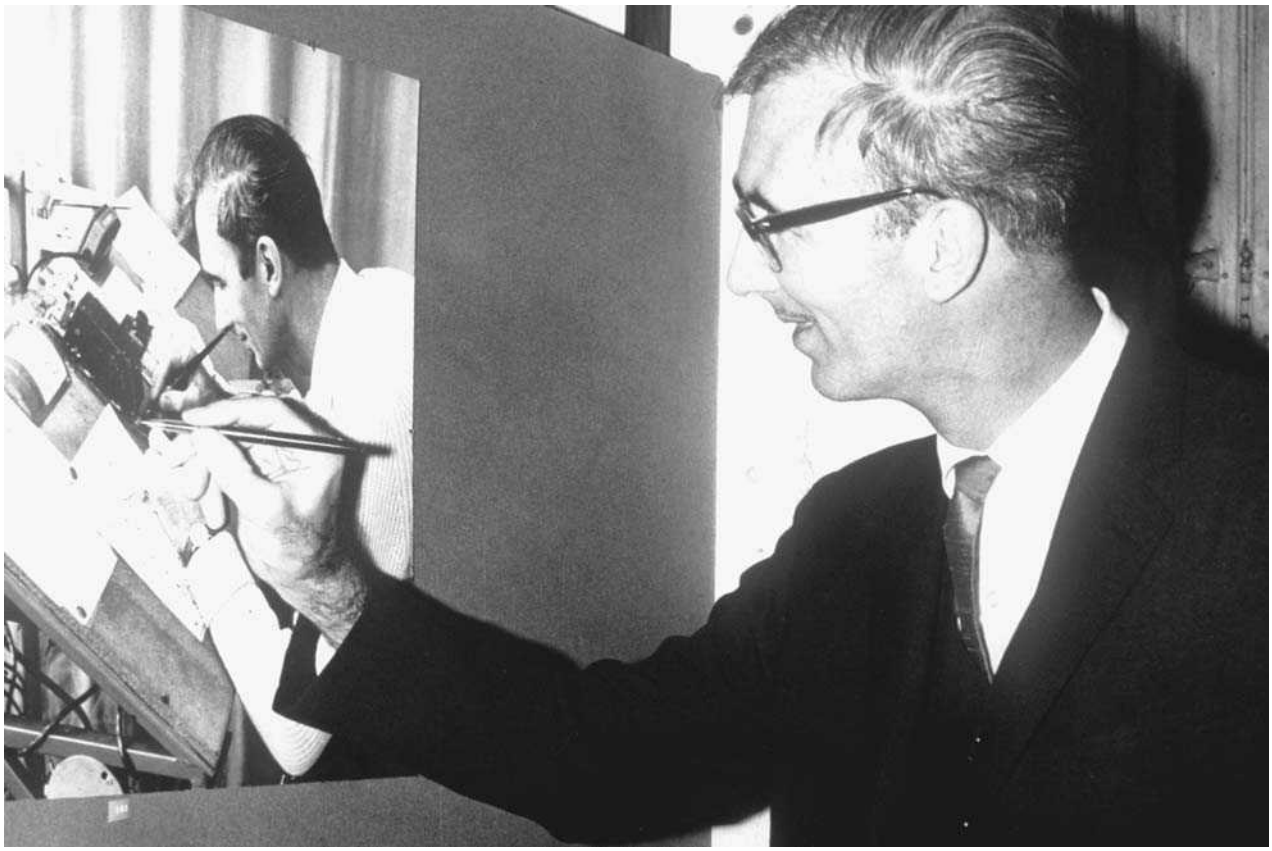
Richard, Valliere T. *Norman McLaren, Manipulator of Movement: The National Film Board of Canada Years, 1947–1967*. Newark: University of Delaware Press, 1982.

Russett, Robert, and Cecile Starr. *Experimental Animation: Origins of a New Art*. New York: Da Capo, 1988.

Wells, Paul. *British Animation: A Critical Survey*. London: British Film Institute, 2006.

Paul Wells

form despite the critical and cultural attention enjoyed by the Disney Studio with *Snow White and the Seven Dwarfs* and *Pinocchio* (1940). Disney responded with *Fantasia* (1941), which aspired to combine classical music with lyrical animation in the same spirit as the abstract artists. The mixed reception to *Fantasia* helped to establish the sense of separatism between different kinds of animation, a trend that has continued into the contemporary era. Yet all animation is arguably "experimental" by virtue of its aesthetic, technical, and cultural difference, even as it finds continuing currency in mainstream culture. The late Jules Engel (1909–2003), though ostensibly an experimental filmmaker, worked on Disney features, developed the characters of Gerald McBoing Boing and Mr. Magoo at UPA, and worked on individual projects, rejecting the false boundaries within the field.



Norman McLaren. **© CORBIS KIPA.**

What is important about "alternative" animation, though, is its innovation in the use of materials and techniques. Robert Breer (b. 1926) used file cards with different imprints of various kinds for his seminal *LMNO* (1978), effectively creating a visual stream of consciousness of an artist as he creates his art; Caroline Leaf (b. 1946) deploys sand on glass in *The Owl Who Married a Goose* (1974) and ink on glass in *The Street* (1976), foregrounding the core principle of metamorphosis in animation as one scene evolves directly into another; in *Dimensions of Dialogue* (1982) Jan Svankmajer uses all manner of materials, which are crushed and pulped to illustrate the innate conflict in human communcation; the Quay Brothers "reanimate" detritus and abandoned materials in *Street of Crocodiles* (1986) to create the sense of a supernatural other-wordliness; and Vera Neubauer (b. 1948) creates knitted characters in revisionist feminist fairytales such as *Woolly Wolf* (2001). In recent years the rise of conceptual art has enabled the use of all materials and contexts for the suggestion and facilitation of art-making; in a sense, animation has always been an art form that has worked in this spirit, defining concepts through the choice, treatment, and application of new materials and new techniques.

SEE ALSO *Cartoons; Children's Films; Experimental Film; Special Effects; Walt Disney Company*

FURTHER READING

Bell, Elizabeth, Lynda Haas, and Laura Sells, eds. *From Mouse to Mermaid: The Politics of Film, Gender, and Culture*. Bloomington and Indianapolis: Indiana University Press, 1995.

Brophy, Philip, ed. *Kaboom!: Explosive Animation from Japan and America*. Sydney, Australia: Museum of Contemporary Art, 1994.

Cohen, Karl F. *Forbidden Animation*. Jefferson, NC, and London: McFarland, 1997.

Faber, Liz, and Helen Walters. *Animation Unlimited: Innovative Short Films Since 1940*. London: Laurence King, 2004.

Furniss, Maureen. *Art in Motion: Animation Aesthetics*. London: John Libbey, 1998.

Klein, Norman M. *Seven Minutes: The Life and Death of the American Cartoon*. New York: Verso, 1993.

Lent, John A., ed. *Animation in Asia and the Pacific*. London and Paris: John Libbey, 2001.

Leslie, Esther. *Hollywood Flatlands: Animation, Critical Theory, and the Avant Garde*. London and New York: Verso, 2002.

Napier, Susan J. *Anime: From Akira to Princess Mononoke*. New York: Palgrave, 2001.

Pilling, Jayne, ed. *Women and Animation: A Compendium*. London: British Film Institute, 1992.

Russett, Robert, and Cecile Starr. *Experimental Animation: Origins of a New Art*. New York: Da Capo, 1988.

Stabile, Carole A., and Mark Harrison, eds. *Prime Time Animation*. London and New York: Routledge, 2003.

Wells, Paul. *Animation: Genre and Authorship*. London: Wallflower Press, 2002.

———. *Understanding Animation*. London and New York: Routledge, 1998.

Paul Wells

ARAB CINEMA

The "Arab world" constitutes twenty-two states spanning an area from the Atlantic Ocean in the West to the Arabian Gulf in the East, and from the Taurus mountains in the North to the Equator in the South. It has a multireligious and multiethnic population of nearly 300 million. As a mass art form, film was introduced in the main population centers of the region within the first two years of its invention in 1895. Over the following century, only seven Arab states established a significant or burgeoning film production activity. During this period Egypt, the cultural center of the Arab world, produced almost 75 percent of the total output of films in the region as well as comprising the largest share of the Arab film market. Eventually, Cairo became—and in many respects remains—the region's main center for film studios, artists, training facilities, technical support and expertise, and distribution networks. However, since the 1950s (and particularly since the mid-1980s) filmmaking activity in Syria, Lebanon, the Palestinian community, Tunisia, Morocco, and Algeria, as well as in Arab immigrant centers, has led to an increasingly heterogeneous and progressively more interactive Arab film culture.

ARABS IN HOLLYWOOD

Before considering Arab cinema itself, it is useful to note a critical dynamic that has consistently marred Arab people's relationship with film: their image in Western cinemas. Many Arabs and Arab filmmakers view the portrayal of the Arab world in the West as a major obstacle to screening, publicizing, and appreciating a fundamentally vibrant Arab film culture. Vilifying and stereotyping Arabs has been a standard practice since the early years of cinema. Hollywood in particular has played a consistent role in spreading images that inculcate racist attitudes toward Arabs. As Jack Shaheen points out in a study of this issue, two groups, Arabs and Muslims (frequently, the two are erroneously collapsed into one identity), stand out as persistent targets of negative stereotyping in American cinema. By contrast, representations of other ethnic groups have gone through major positive changes since the late 1960s.

Since 1896, Hollywood filmmakers have categorized "the Arab" as the enemy. In *The Sheik Steps Out* (1937), the American heroine says: "All of them [Arabs] are alike for me." In Hollywood films the image of the Arab is all too familiar: dark-skinned men with large noses and black beards, wearing kuffiehs (headscarves) and dark sunglasses, and in the background a limousine, women in a harem, oil wells, and camels. A variation on this stereotype is the man with gun in hand and hatred in his eyes uttering "Allah" or incomprehensible words. Arab women are mostly silent and ugly, or beautiful belly dancers and slaves who are often vindictive.

In hundreds of Hollywood films Arabs are the bad guys, and the good guys are out to eliminate them. Examples abound: Emory Johnson in *The Gift Girl* (1917), Gary Cooper in *Beau Sabreur* (1928), John Wayne in *I Cover the War* (1937), Burt Lancaster in *Ten Tall Men* (1951), Dean Martin in *The Ambushers* (1967), Sean Connery in *Never Say Never Again* (1983), Kurt Russell in *Executive Decision* (1996), and Brendan Fraser in *The Mummy* (1999), to name just a few. Long before September 11, 2001, Hollywood Arabs have been invading America and killing its innocents. From *The Golden Hands of Kurigal* (1949) to *The Terror Squad*

(1987) to *The Siege* (1998), the theme of the looming Arab threat to America persists.

Arabs are also almost always anti-Christian. In *Another Dawn* (1937), an American army officer asks, "why do Arabs hate westerners?" The answer is, "it is the deep Moslem hatred for Christians." Islam itself is associated with violence, as in *Legion of the Doomed* (1958), in which one Arab tells another: "Kill him [your enemy] before he kills you. . . . You are after all uttering the words of Allah." Other films, such as *Rollover* (1981), *The Jewel of the Nile* (1985), *American Ninja 4* (1990), and *Team America: World Police* (2004), associate Arabs and Muslims with hatred and violence.

The extent to which this stereotypical image of Arabs and the Arab world has influenced Western attitudes toward Arab cinema itself, even among film scholars, is a subject for further discussion. At a minimum, Arab cinema continues to be largely relegated to the margins of English-language film studies; whatever scholarly work on Arab cinema does exist is disproportionate to this cinema's influence in the Arab world itself and in major areas of Africa and East Asia. Yet, since the 1990s, Western interest in films originating in Arab countries has increased. More than ever before, Arab films are making the rounds of film festivals and repertory or art cinemas in Europe and North America. Recently, the Palestinian filmmaker Hany Abu-Assad's (b. 1961) film *Paradise Now* (2005) won major festival awards including the Golden Globes (2006) and the Berlin festival (2005). The film was also nominated for Best Foreign Film at the American Academy Awards® (2006). Along with this wider exposure, Arab cinema has become of increasing interest to film critics and scholars.

BEGINNINGS AND LANDMARKS

Domestic film production activity in several Arab countries other than Egypt remained limited and sporadic until they gained their independence in the period between the early 1940s and the early 1960s. During the colonial period, film production was mostly attributable to the initiative of ambitious young artists and entrepreneurs who were enthused about cinema and the possibility of making quick profits. In 1928 *Al Mutaham al bari* (*The Innocent Victim*) became the first Syrian feature-length fiction film. Based on real events, it tells the story of a band of thieves who spread havoc across Damascus. Its producers also created a film production company, Hermon Film. Despite the film's commercial success, the budding Syrian film industry nearly died out owing to the arrival of sound and the ability of Egyptian film to streamline and diversify its mass production. In Lebanon cinema did not come into existence until the early 1960s, although, as in Syria, attempts at filmmaking had begun in the late 1920s. The first Lebanese film, *Mughammarat Elias Mabruk* (*The Adventures of Elias Mabruk*, 1930), is a silent amateur comedy about a Lebanese immigrant who returns home from America.

Similarly, in the Arab Maghreb—Tunisia, Morocco, and Algeria—national cinema only emerged in the aftermath of these countries' independence. The French in 1946 created major studios in Tunisia (Studios Africa) and Morocco (Studios Souissi), but they did so as part of a strategy to ensure the creation of an Arabic-language cinema alternative (with colonialist French propaganda) that could counter the popularity of Egyptian cinema. Films emerging from these studios were all foreign-directed, -produced, and -written.

The postcolonial period in the Arab world witnessed unprecedented interest in creating authentic national cinema. Throughout the 1940s and into the mid-1970s, however, Egyptian cinema maintained its position as the major attraction for Arab audiences across the region. But the rise of left-leaning, pan-Arab nationalist regimes in several countries ultimately encouraged the public sector to play a major role in filmmaking. In Egypt this shift weakened the private film industry, but in other respects it also improved the quality of production and helped diversify and widen the thematic and stylistic interests of Egyptian cinema. In Syria and Algeria public-sector film production benefited from new regulations allowing the use of a proportion of the income generated from the distribution of foreign films. Government support also helped expand filmmaking activity and inadvertently launched the careers of numerous Arab filmmakers.

In 1959 the new left-leaning nationalist government in Iraq created the Cinema and Theatre General Organization. The organization soon undertook the production of several documentaries and a few fiction shorts and features. In the late 1970s a cinema department was created at the University of Fine Arts that was later provided with state-of-the-art equipment. With the launching of the Iraq-Iran War in the early 1980s, however, Iraqi cinema drew to a virtual halt. Aside from a few propaganda films (such as the 1981 film *Al-Qadisiya*, a historical epic made on commission by the veteran Egyptian filmmaker Salah Abouseif), filmmaking became almost entirely restricted to reflecting the opinions of political authority. In Syria, on the other hand, the creation of the General Institution of Cinema in 1963 signaled the beginning of a new filmmaking culture.

By the 1970s Syria was producing a number of high-quality documentary and fiction films. At the time, films like *Knife* (Khaled Hammada, 1971), *al-Makhdu'un* (*The Dupes*, Tewfik Saleh, 1972), and *Kafr Kasem* (Borhan Alaouie, 1974) made Damascus the focal point of an "alternative" Arab filmmaking movement. These films

influenced film practice in other Arab countries and rejuvenated interest in themes of social, cultural, and anticolonial resistance. In the 1980s, however, Syrian cinema became more associated with a limited group of auteurs such as Samir Zikra (b. 1945) (*Hadisat an-nusf meter* [The Half-meter incident], 1981), Mohamed Malas (*Ahlam el Madina* [Dreams of the City], 1985), and Usama Muhammad (b. 1954) (*Stars in Broad Daylight*, 1988).

Palestinian cinema, on the other hand, emerged in the late 1960s in the refugee camps of Jordan, Lebanon, and Syria and in conjunction with the rise of the Palestine Liberation Organization (PLO). Film activity began with the creation of the Photography and Cinema Section of the PLO, which produced and gathered footage on current political events. With the later creation of the Palestinian Cinema Institution, young filmmakers/activists such as Samir Nimr, Mustafa Abu Ali, and Qasem Hawal and the cinematographer Hany Jawahrieh began to make feature documentaries depicting the situation in southern Lebanon, battles with the Israeli army, and Israeli raids on PLO bases. Among the first films to attract international attention was Hawal's *Limatha Nazraa Al-Ward?... Limatha Nahmil Al-Banadiq?...* (*Why Do We Plant Roses? ... Why Do We Carry Guns?...*, 1974), a poetic documentary on Palestinian participation in the Tenth International Youth Festival in Berlin (held in the former German Democratic Republic) in 1973.

After Algeria won independence in 1962, its films mainly focused on themes relating to the war of liberation. Several such films became landmarks in the history of what came to be known as Third Cinema. Also in 1962 a private production company helped finance several big-budget European films, among which was the classic *La Battaglia di Algeri* (*The Battle of Algiers*, 1965) by Gillo Pontecorvo (b. 1919). After Algeria nationalized its film industry in 1964, the National Centre of Cinema was created. The Centre produced several high-profile films like *Rih al awras* (*Winds of the Aures*, 1966) by Mohammed Lakhdar-Hamina (b. 1934); *L'Opium et le baton* (The opium and the stick, 1970) by Ahmed Rachedi (b. 1938); and *The South Wind* (*Rih al-Djanub*, 1975) by Mohamed Slim Riad (b. 1932), along with numerous documentary and feature shorts. By the mid-1970s an average of five feature films per year were being produced, including Hamina's big-budget epic, *Chronique des années de braise* (*Chronicle of the Years of Fire*), which won the Grand Prix at Cannes in 1975. The film focused on a family in an Algerian village and its fight against poverty, a mad village prophet, feudal collaborators with French colonialism, and religious fanatics. By the early 1980s an increasing number of filmmakers began to focus on issues of land reform, industrialization, and the situation of North African immigrant workers in Europe. The work of Al-Amin Mirbal, Mohammed Bou-Ammari (b. 1941), and Mirzak Allouashe (b. 1944) reflected these emerging preoccupations.

Even countries unaffected by the new active involvement of the public sector experienced the rejuvenation of cinema. In Lebanon, from the mid-1950s to the mid-1970s (the beginning of the Lebanese civil war), an influx of Egyptian filmmakers and film personnel fleeing the constrictions placed on their work by the nationalization of various branches of the film industry helped create a hub for film production investment and activity. However, as early as 1952 (even before the nationalization of Egyptian cinema), two studios, Al-Arz and Haroun, were already in place. Another production company, Georges Nasser's Films, made important and widely screened films such as *Ila ayn* (*Whither?*, 1958) and *Al Gharib al saghir* (*The Small Stranger*, 1960). By the mid-1960s large sums of capital had been invested in the film industry in Lebanon, and new studios with high-quality equipment such as Ba'albeck, Near East Sound, and Modern were created. Following Egypt's lead, Lebanon created a university-level film training institute at St. Joseph University in Beirut.

Ironically, the most important period in the history of Lebanese cinema was born out of the destruction of civil war. Widely acclaimed films were made in the 1970s and 1980s in Lebanon and in exile by experimental feature documentarists such as Borhan Alaouié (*Kafr Kasem*, 1974, and *Beyroutou el lika* [*Beirut—The Encounter*], 1981), Heini Srour (*Saat el Fahrir Dakkat, Barra ya Isti Mar* [*The Hour of Liberation Has Arrived*], 1974), Jocelyn Saab (*Egypt City of the Dead*, 1978), Maroun Bagdadi (*Beyrouth ya Beyrouth* [*Beirut Oh Beirut*], 1975, and *Les Petites guerres* [*Little Wars*], 1982), and Jean Chamoun and Mai Masri (*Tel al-Zaatar*, 1979; *Under the Rubble*, 1983; *Wild Flowers: Women of South Lebanon*, 1986; *The War Generation*, 1988; and *Children of Fire*, 1990). All these films captured the anxiety of a war-torn country and people, and the suspended dreams associated with the Palestinian dilemma.

Postindependence film production in Tunisia and Morocco took longer to emerge than it did in other Arab countries. However, despite its reliance on sporadic individual initiatives, filmmaking in the 1970s and 1980s signified the birth of an authentic movement that fostered the emergence in the 1990s of a new Arab national cinema. In Tunisia the completion of the publicly supported Gammarth studios in 1968 facilitated early training of several young cinephiles. But it was not until the 1980s that Tunisian filmmakers began to make their

ELIA SULEIMAN
b. Nazareth, Israel, 1960

With only six films to his credit to date, the Palestinian director, writer, producer, and actor Elia Suleiman already has won the attention of film critics around the world. Suleiman left his hometown of Nazareth in Israel to live and study film in New York City where he spent nearly twelve years in a self-imposed exile. Two of his feature films, *Chronicle of a Disappearance* (1997) and *Yadon ilaheyya* (*Divine Intervention*, 2002), garnered eight major awards in international film festivals (Chicago, Bodil, Cannes, Cinemanila, European, Rotterdam, Seattle, and Venice). In 2002 the American Academy of Motion Picture Arts and Sciences did not allow *Divine Intervention* to be entered for competition in the Best Foreign Language Film category, igniting major controversy (although one Academy official claimed that Suleiman did not actually submit the film). Many saw the decision as a political rejection of Palestine; however, the film was allowed to compete in 2003.

Suleiman focuses on the Palestinian dilemma, but his approach mixes humor, ambiguous imagery, and heavy-handed sloganeering. His stories are fragmented rather than constructed as seamless and straightforward narratives. Suleiman often plays himself, a filmmaker pursuing motivation and deliverance through his relationship with a politically active Arab female protagonist. With a style reminiscent of the French director Jacques Tati, Suleiman's witty, absurd and highly unsettling portraits of the lives of the Palestinian middle class offer a scathing political critique of its class's complicity in the political stagnation that afflicts the Palestinian predicament.

With *Chronicle of a Disappearance* Suleiman offered a unique vision of the theme of living under occupation. The film invokes *Waiting for Godot* as it presents the story of people waiting, and waiting, for something that never happens. *Divine Intervention* tells the story of a young Palestinian filmmaker. The film is built around numerous segments depicting the life of the filmmaker as he discerns moments of inaction and waiting among some middle class Palestinians. The only action in the film occurs in the imagination of the filmmaker: he eats an apple and throws away the remains only to have it turn into a bomb that destroys an Israeli tank; a balloon with the image of the Palestinian leader Yasser Arafat surmounts Israeli barriers and unites with the dome of the Al-Aqsa mosque in Israeli-occupied east Jerusalem. In one of the most memorable and fitting comments on the Palestinian people's state of affairs, the final shot is that of the filmmaker and his mother watching a pressure cooker. "It should be enough now—turn the heat off," the mother tells her son as the shot intolerably lingers on the pot about to boil over.

Suleiman's utilization of static long shots and slow editing rhythm might not be a preferred choice for some viewers. This, as an example, has effected how his films were received among some Palestinian critics, some of whom saw his style as somewhat elitist. Yet, his film aesthetics indeed represent an original and somewhat unique attempt to cinematically translate both personal and collective experiences of people living in the shadow of occupation.

RECOMMENDED VIEWING

Introduction to the End of an Argument (1990), *Harb El Khalij . . . wa baad* (*The Gulf War . . . What Next?*, segment: *Homage by Assassination*, 1993), *Chronicle of a Disappearance* (1997), *War and Peace in Vesoul* (1997), *Cyber Palestine* (1999), *Divine Intervention* (2002)

FURTHER READING

Alexander, Livia. "Is There a Palestinian Cinema? The National and Transnational in Palestinian Film Production." In *Palestine, Israel, and the Politics of Popular Culture*, edited by Rebecca L. Stein and Ted Swedenburg. Durham, NC, and London: Duke University Press, 2005.

Asfour, Nana. "The Politics of Arab Cinema: Middle Eastern Filmmakers Face up to Their Reality." *Cineaste* 26, no. 1 (2000): 46–48.

Bresheeth, Haim. "Telling the Stories of Heim and Heimat: Home and Exile in Recent Palestinian Films and Iconic Parable of the Invisible Palestine." *New Cinemas: Journal of Contemporary Film* 1 (2002): 24–39.

Porton, Richard. "Notes from the Palestinian Diaspora: An Interview with Elia Suleiman." *Cineaste* 28, no. 3 (Summer 2003): 24–27.

Malek Khouri

Elia Suleiman. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

mark on Arab cinema. *Aziza* (Abdellatif Ben Ammar, 1980), along with *Dhil al Ardh* (*The Shadow of the Earth*, Taieb Louhichi, 1982), *Les Baliseurs du désert* (The wanderers, Nacer Khemir, 1986), and *Rih essed* (*Man of Ashes*, Nouri Bouzid, 1986), were enthusiastically received by film critics in both Europe and the Arab world. The films addressed various aspects of the decline of agrarian social and economic structures in the face of foreign capital invasions.

In Morocco, *Wechna* (*Traces*, Hamid Benani, 1972), *Les Milles et Une Main* (*A Thousand and One Hands*, Souheil Ben-Barka, 1972), and *La Guerre de pétrole n'aura pas lieu* (The oil war did not happen, 1975), along with *Winds of the East* (*el-Cherqui*, Moumen Smihi, 1975) and *Trances* (Ahmed El Maanouni, 1981) all reflected the emergence of a stylistically and thematically rich cinematic movement. These films sensitively evoked social, political, and cultural predicaments and landscapes. The government-created agency Fonds de Soutien a l'Expansion de l'Industrie Cinématographique expanded its role in the 1980s, allowing Moroccan feature film production to grow at unprecedented rates: thirty-three films were produced in just six years, from 1980 to 1986.

ARAB CINEMA SINCE THE LATE 1980s

Since the late 1980s Arab cinema has responded to greater political openness and relative relaxation of official censorship in various Arab states. In addition, a growing number of filmmakers, both local and émigré, have made use of financial and logistical support provided by European producers and agencies. New Arab cinema is also increasingly becoming less Egypt-centered and more trans-Arab in terms of production, themes, and audiences. Although market regulations (leaving local Arab film industries unprotected against Western-based films) and censorship of religious, political, and sexual content take their toll, Arab cinema is fast becoming more interconnected and diversified in its outlook and its audience. On the level of production, for example, Egyptian films are increasingly being produced by Lebanese and Gulf state investors. Lebanese, Syrian, Palestinian, and Arab North African filmmakers have also been involved in numerous ventures with European government and private-sector agencies such as Montecinemaverita Foundation and La Sept-Arte, and Egyptian films have been steadily featuring stars from Lebanon, Syria, Morocco, and Tunisia.

In a related arena, an increasing number of television dramas are being made for trans-Arab distribution. After Egypt, Syria has become the second-largest producer of television drama and comedy. In 2004 more than seventy television shows were produced in Syria, most of which were widely distributed and extremely popular around the Arab world, particularly in the Gulf states. Greater relaxation of government restriction on private industries, combined with the recent building of major film and television production facilities near Damascus and the influx of business investments from various Gulf countries, together have created a potentially major base for a trans-Arab film and television industry based in Syria. Moreover, the overwhelming majority of movie theaters around the region remain locally owned and operated, enhancing possibilities for the growth of Arab national cinema and encouraging more diversity in film programming. At the most basic level, these theaters ensure that films from across the Arab world can be seen by other Arabs.

THEMES

Since the late 1980s the anxieties associated with, on the one hand, the stagnation of the pan-Arab project of national self-determination, and on the other, the wave of religious fundamentalism, have been reflected in Arab cinema. Cinema in the region is increasingly reaching toward a national identity struggling to affirm its heterogeneity and to find a new role in the fight for social and national liberation.

In Egypt, the film production center of the Arab world, the wave of Islamic fundamentalism directly affected intellectual and cultural life, resulting in a flood of films dealing with the issue. Algerian and Tunisian filmmakers have also explicitly tackled fundamentalism, depicting its practices and its impact on youth and youth culture. In Merzak Allouache's *Bab El-Oued City* (1994), the protagonist, Boualem, works the night shift in a bakery. He steals the loudspeaker installed on the roof by a group of religious fanatics who use it to increase their influence in the district. Yamina Bachir's (b. 1954) *Rachida* (2002), looks at religious terrorism against women through the eyes of a schoolteacher who refuses to abandon her profession and accept the role prescribed for her by religious fanatics.

Emerging out of the highly charged political atmosphere in the region throughout the 1990s and beyond, numerous popular films have commented on colonial and neocolonial dominance there. Usama Mohammad's stylized approximation of life in a small village in Syria during the 1967 war with Israel, *Sunduq al-dunyâ* (*The Box of Life*, 2002) links the struggle to modernize social relations with resistance against neocolonialism. In turn, new Arab cinema tends to foreground social and cultural settings and characters that reflect a rapidly changing society struggling to reclaim its national identity against internal as well as external pressures. The Lebanese filmmaker Randa Chahal Sabag's (b. 1953) film *Le cerf-volant* (*The Kite*, 2003) turns an across-the-barbed-wire love story between a young Arab girl and an Arab Israeli soldier (both from the same Druze religion) into a stinging critique of the oppressive reality of occupation. Earlier examples of this new trend include *Asfour Stah* (*Halfaouine: Child of the Terraces*, Férid Boughedir, Tunisia, 1990), *al-Kompars* (*The Extras*, Nabil Maleh, Syria, 1993), and *al-Lail* (*The Night*, Mohamed Malas, Syria, 1993).

In a related thrust, the Palestinian dilemma remains among the more frequently visited themes in Arab cinema. Since the late 1980s, however, more emphasis has been put on approaching the issue through the eyes of its real victims: refugees, peasants, fishermen, working-class and unemployed Palestinians. Filmmakers such as Michel Khleifi (*The Tale of the Three Lost Jewels*, 1994). Elia Suleiman (*Yadon ilaheyya* [*Divine Intervention*], 2002), Hany Abu-Assad (*Al Qods Fee Yom Akhar* [*Rana's Wedding*], 2002), and Yousri Nasrallah (*Bab el shams* [*The Gate of Sun*], 2004) place an accent on exploring the politics of personal experience.

New Arab films also approach the notion of national self-determination with an eye for celebrating the heterogeneity of Arab identity and culture. The role of Arab Christians in the religiously diverse Arab society is one of the narrative threads, if not necessarily a main theme, running through several Arab films. However, since the creation of the state of Israel, allusion to Jews as part of the Arab cultural mosaic has largely remained a taboo in Arab cinema. This taboo has been frequently challenged in Arab films since the mid-1990s. Férid Boughedir's 1996 film *Un été à La Goulette* (*A Summer in La Goulette*) includes a Jewish girl as one of its three main characters. Presenting the story of three Tunisian teenage girls—a Muslim, a Christian, and a Jew—the film revisits history by way of exploring the religious and cultural richness of Arab identity. During the 2003 Ismailia International Film Festival for Documentary and Short Films in Egypt (the largest festival of its kind in the Arab world), the first prize was awarded to *Forget Baghdad: Jews and Arabs—The Iraqi Connection* (Samir, 2002), which depicts the life and struggle of four Iraqi communist Jews as they face national alienation as Arabs living in Israel.

The notion of national identity and resistance is increasingly becoming integral to the discussion of gender

Manal Khader in* Divine Intervention *(Elia Suleiman, 2002). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

and sexual politics. One early example is the classic *Urs al-jalil* (*Wedding in Galilee*, Michel Khleifi, 1987), which draws connections between repressive gender and sexual relations within Palestinian society and the stagnating efforts to achieve national liberation for Palestinians. *Samt el qusur* (*The Silences of the Palace*, Moufida Tlatli, 1994) redefines the parameters for the struggle of its female protagonist to affirm her personal identity: in the end, rejecting her boyfriend's wishes to abort her baby denotes her resistance to patriarchy, but also underscores her defiance of today's "postindependence" power elite and its complicity with colonial and neocolonial interests.

More Arab filmmakers are also intrepidly delving into the issue of gay and bisexual relations within Arab society. Two examples are the 1998 Moroccan film *Adieu Forain* by Daoud Aoulad-Syad (b. 1953), which features a homosexual transvestite dancer in the lead role, and *Une minute de soleil en moins* (*A Minute of Sun Less*, Nabil Ayouch, 2002), in which the principal character is a police inspector whose friend is a transvestite. Other films are even clearer in their rebellion against the sexual repression of gays and bisexuals, but because of their experimental character they are less likely to reach a wide audience. The Lebanese director Akram Zaatari's documentary short, *How I Love You* (2002), and the Palestinian Tawfik Abu Wael's dramatic short, *Diary of a Male Whore* (2001), are two important cases in point.

PATTERNS IN NEW ARAB CINEMA

Since its early beginnings in the late 1920s and until the late 1940s, the influential Arab Egyptian cinema evolved and reinvented itself largely by incorporating Hollywood's well-tested formulas. By the mid-1950s Egyptian cinema was loosely amalgamating various realist cinematic trends, including French poetic realism, Italian neorealism, and socialist realism. It also began to incorporate modernist German expressionist tendencies as well as early Soviet dialectical montage. These impulses, however, were assimilated by Egyptian and other Arab filmmakers as complementary rather than antithetical to existing local

film practices. By the early 1990s Arab films were frequently using self-reflexive stylistic strategies.

In the Palestinian film *Divine Intervention* (2002), directed by Elia Suleiman, the story of a young Palestinian filmmaker (played by Suleiman himself) is punctuated by shots of the filmmaker placing the film's cue cards on the wall of his apartment. *Kanya Ya Ma Kan, Beyrouth* (*Once Upon a Time in Beirut*, 1995), by Jocelyn Saab (b. 1948), concerns the search by two young women for their own city. It presents a barrage of archival footage, film clips, and images of old downtown movie theaters, as the two women attempt a sort of excavation of the Lebanese capital before the civil war. Their search ends in the discovery of Western and Arabic film clips—including ones made by the Lumière Brothers—from the 1920s up to the early 1970s. And in *West Beyrouth* (Ziad Doueiri, 1998), a young boy's infatuation with his Super-8 camera results in his becoming a witness to the destruction of his war-torn city.

Developments in communications technologies, including the mushrooming of Arab satellite film and television networks, were a major element in the expansion of Arab cinema at the end of the twentieth century. Film festivals in the region are also growing. Among the most influential annual events that screen films from the Arab world and elsewhere are the Cairo, Beirut, Marrakesh, Damascus, and Carthage Film Festivals as well as the Dubai Film Festival, created in 2004. The burgeoning annual Ismailiah International Documentary Film Festival in Egypt has also become a major outlet for screening and discussing the latest trends in Arab documentary and experimental filmmaking. All these events are increasingly informing and informed by a renaissance of a pan-Arab national cultural interaction.

Important distribution centers for Arab film in the West include New Yorker Video, Winstar Home Video, and Kino International, all in New York. The largest source of Arab films remains Arab Film Distribution in Seattle. Among the major events that regularly screen Arab films are the Arab Film Festival in San Francisco (organized by Cinemayaat), the Seattle Film Festival (Arab Film Distribution), the Arab Film Festival in Montreal (organized in coordination with Cinémathèque Québécoise), the Biennial of Arab Cinemas (organized in Paris by l'Institut du Monde Arabe), and Arabscreen, a documentary and short festival in London.

On the one hand, and more than ever before in contemporary Arab history, a cultural revival is transcending divisions and borders between various Arab states, regions and peoples—a division originally prescribed and designed by colonial powers in the first decade of the twentieth century. This revival appears to be ushering in a new period in the development of Arab cinema. On the other hand, political tensions in the Middle East—including the continuing Palestinian dilemma, and the ramifications of the Gulf War (1992) and the Iraq War (2003) (both of which are widely viewed in the area as reflections of neocolonialist designs and interventions)—continue to stimulate politically and culturally conscious preoccupations in film. This complex backdrop has encouraged the emergence of new thematic trends and stylistic patterns in various areas of cultural production, including filmmaking. It has allowed for the growth of film practices that favor breaking down artificial barriers—of form, nationality, and "high" and "low" art—that so often delineate cinematic practices in the West. All this can only signal new beginnings for a cinema that bears the responsibility of expressing the struggles of its people.

SEE ALSO *Egypt; Iran; National Cinema; Third Cinema*

FURTHER READING

Arasoughly, Alia, ed. *Screens of Life: Critical Film Writing*. Quebec: World Heritage Press, 1996.

Cyr, Helen W. *The Third World in Film and Video*. Metuchen, NJ: Scarecrow Press, 1991.

Downing, John D. H., ed. *Film and Politics in the Third World*. Brooklyn, NY: Autonomedia, 1987.

Khan, Mohammad. *An Introduction to Arab Cinema*. London: Informatics, 1969.

Landau, Jacob M. *Studies in the Arab Theatre and Cinema*. Philadelphia: University of Pennsylvania Press, 1958.

Leaman, Oliver, ed. *Companion Encyclopedia of Middle Eastern and North African Film*. New York: Routledge, 2001.

Malkmus, Lizbeth, and Roy Armes. *Arab and African Film Making*. London and Atlantic Highlands, NJ: Zed Books, 1991.

Sadoul, George. *The Cinema in the Arab Countries*. Beirut: Arab Film and Television Centre, 1966.

Shafik, Viola. *Arab Cinema: History and Cultural Identity*. Cairo: American University Press, 1988.

Shaheen, Jack G. *Reel Bad Arabs: How Hollywood Vilifies a People*. New York: Olive Branch Press, 2001.

Zuhur, Sherifa. *Images of Enchantment: Visual and Performing Arts of the Middle East*. Cairo: American University in Cairo Press, 1998.

Malek Khouri

ARCHIVES

Film and television history can only be written, evaluated, and rewritten with the cooperation of archives, since most primary materials in the public domain—that is, not in the hands of collectors—are housed in archives and libraries. For scholars of media, knowledge of the archives and their holdings are essential for their work. Film and television archives were established to preserve the objects that document the history of these media; they collect both the actual software or products (films, videotapes), as well as the material culture of these media. Such material culture includes production and distribution documents, stills, production photos, sets, props, costumes, theater programs, trade periodicals, fan magazines, personal papers of filmmakers, call sheets, financial documents, production schedules, awards, technical manuals of equipment manufacturers, cameras, projectors, window and theater displays, and other related items.

THE NECESSITY OF ARCHIVES

Of all the films produced during the silent era (1895–1930), approximately 95 percent have been lost. Of all films produced during the nitrate sound film era (1930–1955), only about 50 percent survive in any form. Even many films from the most recent years of film history have failed to survive, due to color fading, marginal status (industrial films), and archaic formats (for example, Cinerama). Probably as much as 60 percent of all television production has been lost.

Films from the entire nitrate era (1895–1955, silent and sound) have decomposed due to poor storage conditions. In the first stage of decomposition, the film turns sticky, while the image disappears in a gelatinous mass. In the second phase, the film roll solidifies into a hard disk, making the retrieval of any images virtually impossible. Finally, the material turns into a brown powder. Since nitrate film is highly flammable, many films were lost in fires. In fact, it was not uncommon for commercial film companies to burn their vault holdings because they saw old films as merely a liability and an expense once they had made their initial theatrical runs. Not until the advent of television and later consumer video were rereleases of economic interest to the major corporate studios.

Other problems of film stability appeared with time. In the 1970s, it was discovered that newer acetate films decomposed through what was termed the "vinegar syndrome." Rather than turning gooey, the films became brittle and buckled, making them unprojectable. Color film was also subject to decay. While the old Technicolor films have remained relatively stable, color film stocks from the 1950s (Eastmancolor) have been subject to extreme fading, leaving prints and negatives looking pink after only two decades or less. Finally, the advent of television and video brought with it more than three dozen television and video formats that appeared and disappeared over the last forty years, making it necessary to preserve not only the electronic moving images in these formats but also the equipment that played them. For example, many two-inch quad tapes (the first videotape format from the late 1950s) can no longer be accessed because the large and cumbersome machines used to play such tapes no longer exist. Unlike film material, which can be viewed with the naked eye or with standardized projectors,

videotapes are encoded and decoded by machines from specific manufacturers and are usually incompatible with machines from another manufacturer.

The whole area of digital information preservation and access, whether on the Internet or on DVDs and other new digital media, compounds issues of format migration and is only now being confronted by moving image and sound archivists. For film and television archivists, these new media present ever greater challenges, given a lack of standardization on the one hand and the ephemeral nature of the media on the other. Formats are appearing and disappearing even more rapidly than was the case with analog video, making preservation a complex issue, indeed. Furthermore, many classic films still held by copyright holders are being digitized and often manipulated in ways not intended by the original producers, making them more commercial but no longer true to their original content and form. For example, recent DVD ''restorations'' of some classic Technicolor musicals no longer look like the original Technicolor, which is characterized by garish color and a slightly soft focus, because it is now possible to eliminate these ''defects'' digitally.

THE FIRST GENERATION

The first generation of film archivists were essentially collectors interested in showing their treasures. Before the age of television, old films were virtually impossible to see, since producers had little interest in saving material that had outlived its economic usefulness. Furthermore, mainstream cultural institutions and governments considered the cinema a crass commercial enterprise, a form of communication not worthy of serious intellectual consideration. Having what Roland Barthes has called ''bad object'' status, the cinema was mistreated by governments, institutions of education, and commercial interests alike.

In the 1920s, a minority of intellectuals began championing the cinema as a new art form, advocating the creation of noncommercial screening spaces and the establishment of archives for the preservation of old films. Once sound film was introduced between 1927 and 1931, however, the matter of the medium's survival became critical, since silent films were considered obsolete. Yet in that era many critics, historians, and cinephiles believed that silent film was a superior art form, one that deserved to be preserved. The first film archive in the world was established at the Museum of Modern Art (MoMA, New York) in 1935 by Iris Barry and her husband, John Abbott—both cinephiles who understood that the cinema was potentially a modern art. A year later, two young Frenchmen, Henri Langlois (1914–1977) and Georges Franju (1912–1987), founded the Cinémathèque Française in Paris as a private initiative. Before the decade was out, two more archives were founded in London (the National Film Library) and Berlin (Reichsfilmarchiv). While the latter two were national in scope, the MoMA Film Library and the Cinémathèque collected internationally. Together, these archives established the Fédération Internationale des Archives du Film (FIAF) in 1938. After World War II, FIAF expanded considerably with the founding of film archives in Switzerland, Prague, Amsterdam, Warsaw, Rochester (New York), and Moscow. By 1959, FIAF consisted of thirty-three members and by the turn of the millennium had over 120 archives associated with the organization.

The priority of the members of FIAF, then, was to collect films. Not without some justification, it was thought that the very act of collecting prints also contributed to their preservation. Just as important as collecting films was the act of screening them, making them live again on the screen for a new generation of filmgoers. Most of the first generation of film archivists, including Henri Langlois (Paris), James Card (Rochester), Maria Adriana Prolo (Turin), Jan de Vaal (Amsterdam), Jacques Ledoux (Brussels), Einar Lauritzen (Stockholm), and Freddy Buache (Lausanne), were indeed film collectors rather than film archivists. Films were stored in vaults that often did not meet standards for archival security, and catalogs consisted more often than not of lists printed in loose-leaf notebooks.

On the positive side, many films were indeed saved from destruction because the mentality of the film collector precluded throwing anything away. In other words, most of the first generation believed in saving every film they could get their hands on, legally, semi-legally, or illegally. Indeed, until quite recently film archives often operated without the blessing of film companies and rights holders; according to the strict letter of the law, only the rights holders could acquire films, making the very act of collecting illegal.

Finally, by the end of the 1960s, numerous countries around the world had established film and television archives, often funded by their governments. This was the case in Canada, for example, where, after numerous government and private initiatives, a national film archive was established in 1969. In the United States, however, moving image archives remained for the most part private affairs. At the same time, film companies soon realized that they had lost many films, which now only existed in the archives—films that could not be resold to television and later remarketed as videos.

HENRI LANGLOIS

b. Smryna (Izmir), Turkey, 13 November 1914, d. Paris, France, 13 January 1977

The cofounder of the Cinémathèque Française in Paris, Henri Langlois belonged to the first generation of film archivists, most of whom were dedicated cinephiles rather than trained archivists. Over a forty-year period he amassed one of the largest cinema collections in the world, but unfortunately a significant percentage decomposed due to poor storage conditions.

In 1934, already mad about movies, Langlois started a film club, the *Cercle du Cinéma*, with his friend, the filmmaker Georges Franju. With a 10,000-franc donation from the publisher of *La Cinématographie Français*, the Cinémathèque Française was officially established on 2 September 1936.

Although extremely disorganized, Langlois was a rabid collector, taking in any and all films. According to Langlois, films were to be preserved by showing them, not by placing them in an archive. He is quoted as saying: "Order? That is for the Germans." In 1938, Langlois joined forces with Iris Barry (Museum of Modern Art), Olwen Vaughn (British Film Institute), and Frank Hensel (Reichsfilmarchiv) to form the Fédération Internationale des Archives du Film (FIAF). Thanks to excellent relations with the Reichsfilmarchiv, Langlois could protect the Cinémathèque's holdings during the German occupation of France during World War II; indeed, Langlois's first office was at the Nazi German film office in Paris. After World War II, the Cinémathèque became the epicenter for the French New Wave. By the early 1960s, the forty programs a week in two cinemas (Ulm opened in 1955 and Chaillot in 1963), functioned as a film school for aspiring filmmakers. Retrospectives were organized around directors or countries; there, Alain Resnais, François Truffaut, Jean-Luc Godard, among others, discovered the work of Louis Feuillade, Jean Renoir, and Erich von Stroheim.

In 1962, Langlois dropped out of FIAF, apparently on a whim, but by then the Cinémathèque's fame was so great that he continued to deal with most archives, also curating series at the Cannes and Venice film festivals. However, with increased funding from the French government, the state demanded an end to the chaos in the archive and in 1964 appointed an administrative council and director over Langlois. On 9 February 1968, Langlois was fired and Pierre Barbin was named the new director of the Cinémathèque, leading to a firestorm of protest in the press and on the streets as dozens of well-known film directors came to Langlois's defense while police bloodied protestors. On 22 April, Langlois was reinstated by the administrative council, but it was a pyrrhic victory because the government withdrew almost all of its funding. While Langlois was able to open the Musée du Cinéma in June 1972, the Cinémathèque's finances remained chaotic. Today, Langlois remains a controversial figure in the film archives world.

FURTHER READING

Card, James. "In Memoriam: Henri Langlois." *Film Comment* 13, no. 2 (1977): 33.

Myrent, Glenn, and Georges P. Langlois. *Henri Langlois: First Citizen of Cinema*. Boston: Twayne, 1994.

Roud, Richard. *A Passion for Films: Henri Langlois and the Cinémathèque Française*. Baltimore: Johns Hopkins University Press, 1999.

Jan-Christopher Horak

THE PROFESSIONALIZATION OF FILM ARCHIVES

In the late 1960s, with the development in the United States of government funding sources for preservation through the National Endowment for the Arts and the growth of local, regional, and television archives, a sea change occurred in the US archival community. While moving image preservation had previously been handled by only a few nitrate-holding archives, including George Eastman House, UCLA Film and Television Archives, MoMA, and the Library of Congress Motion Picture Division, literally dozens of new archives were founded in the following years, making the need for a North American organization apparent. Suddenly a host of regional archives, archives of special collections (dance film, for example), and television news archives appeared on the scene. What had been a loose organization of film and television archives at the end of the 1970s, the Film Archives Advisory Committee/Television Archives Advisory Committee (FAAC/TAAC) was formalized into a new organization, the Association of Moving Image Archivists (AMIA), founded in 1990. Unlike FIAF, which was based on institutional membership, AMIA

Henri Langlois. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

became an organization of individual archivists and other persons engaged in film and television preservation, including commercial laboratories, the major studios, and stock shot houses. By 2003, membership had grown to nearly one thousand, with yearly conferences, a newsletter, archival education, scholarships, a journal, and an Internet Listserv as a part of its mandate. The organization has also expanded from a strictly North American organization of archivists to one with members from all over the world. As a result of these structural changes, the field of film and video preservation has matured from a group of individual collectors into a discipline with standards and sanctioned practices.

While films and videos were often stored in substandard environments, film/video archivists now attempt to maintain strict standards for climate control and vault safety. By the late 1980s, it became increasingly clear that both acetate and nitrate materials benefited from extremely low humidity and very cold environments. The lifespan of nitrate film, for example, could be doubled by lowering the ambient temperature in a vault by 5 degrees and the humidity by 5 percent. Storage suddenly became the first line of defense for preservation, not the transfer of images to newer film stocks, making the 1970s slogan ''Nitrate Can't Wait'' an anachronism. At the same time, the Library of Congress and other institutions developed cataloging standards for moving image materials, while the archives themselves began the massive project of properly cataloging their holdings. Finally, most archives discontinued the old policy of sending out ''unprotected'' prints (materials that had not been preserved) for screenings. Instead, preservation priorities were often formulated based on the need for public access to given titles.

Making all this possible was regularized funding. The National Endowment for the Arts (NEA) was created in the United States in September 1965 through an act of Congress. Based on a recommendation from the Stanford Research Institute, in June 1967 the NEA formally awarded a 1.3 million dollar grant for the establishment of an American Film Institute (AFI), which furthermore received matching grants from the Ford Foundation and the Motion Picture Association of America. Based on the model of the British Film Institute, the AFI's mandate was to support the production of quality films, train filmmakers, and foster the preservation of American film. From the start, the AFI's role was not actually to preserve film, but to act as a conduit for collecting films and funding archives, such as the Library of Congress and George Eastman House. Essentially, the AFI became a regrant agency for NEA film preservation funds, while taking an allowable 30–35 percent cut for administrative overhead. And while the archives received a total of more than 10.5 million dollars for film preservation between 1968 and 1972, the AFI's overhead costs took an ever bigger bite out of funding so that by 1972 film preservation accounted for a mere 9 percent of its expenditures. The NEA continued funding the archives through the 1970s and 1980s, but its funding levels remained at about 350,000–450,000 dollars despite inflationary costs for film preservation due to increased laboratory costs.

While the NEA discontinued funding moving image archives in the early 1990s, other organizations took up the challenge. As early as the late 1980s, the American Film Institute's campaign ''Nitrate Won't Wait'' had increased public consciousness about the need to save and preserve the precious moving image heritage. Through the National Film Preservation Act of 1988, Congress established a National Film Preservation Board and created a National Film Registry (twenty-five titles are added each year by the Librarian of Congress), which identifies ''national film treasures.'' The initial impetus for the act was the concern over the commercial treatment of classic films, including re-editing to fit television time slots, panning and scanning to fit the television screen, and electronic colorization of black-and-white materials.

The National Film Preservation Board consists of appointed representatives from virtually all of the medium's professional organizations, including the Society of Cinema and Media Studies, the Screen Actors Guild, the Academy of Motion Picture Arts and Sciences, and the National Society of Film Critics. The reauthorization of the board in 1992 asked the Library of Congress to complete a study of the state of film preservation, *Film Preservation 1993*, which in turn led to the founding of the National Film Preservation Foundation (NFPF) in 1999. The NFPF, which was reappropriated by Congress in April 2005, is now funding film preservation projects at a national level through direct government monies and grants from private foundations and companies. While the National Film Registry's titles are overwhelmingly culled from mainstream Hollywood's output, the NFPF mandate is to fund only so-called orphan films (films that were never copyrighted or have entered the public domain). As a result, many previously marginalized films and film genres, including amateur films, industrial films, educational films, medical films, avant-garde films, and silent films are being preserved.

The 1990s also saw a number of private foundations become involved in the preservation of films, including the Film Foundation (founded by Martin Scorsese [b. 1942] in 1992), and the David and Lucille Packard Foundation, both of which have shown a preference for classic Hollywood cinema. Meanwhile, the major film studios, including Sony Pictures Entertainment, Warner Bros. and Universal Studios have redoubled their own preservation efforts, at least of materials on which they own copyright or which they are planning to rerelease in digital formats. In 1997, the Librarian of Congress commissioned another study to look at the state of television preservation, *Television and Video Preservation 1997: A Report on the Current State of American Television and Video Preservation*. Seven years later, the National Television and Video Preservation Foundation (NTVPF) was finally established, albeit without the participation of Congress or the Library of Congress, which had initially funded the NFPF. Instead, Sony Pictures Entertainment, the Association of Moving Image Archivists (AMIA), and Jim Lindner, a video preservationist, have made initial cash donations, while video laboratories have offered in-kind services. The NTVPF has thus secured preservation services valued at over 350,000 dollars from preservation sponsors for an initial round of grants.

In Europe, major national archives have continued to dominate film preservation of fiction features, but smaller regional archives have developed in the United Kingdom, France, and Germany that target amateur, newsreel, and documentary films. In the UK, for example, while the British Film Institute Film Archive has floundered due to four major reorganizations in less than a decade, North West Film Archive, the Scottish Screen Archive, and the East Anglian Film Archive, among others, have taken the initiative, establishing the Film Archive Forum in 1987.

Meanwhile, in 1991, several European film archives founded the Association des Cinémathèques de la Communauté Européenne (ACCE) and launched the Projet LUMIÈRE (LUMIERE Project) with support from the European MEDIA I Program. Projet LUMIÈRE focused on three main activities: the restoration of European films, the search for "lost" European films, and the compilation of a European filmography. More than one thousand films, mostly dating from the silent era, were restored through interarchival cooperation. The national filmographies of all European Union countries, which in some cases had to be created from scratch, were compiled in a single database. That was followed by the establishment of the Association des Cinémathèques Européennes (ACE) through MEDIA II in 1996, as well as of Archimedia, which was initiated the same year within the framework of the European MEDIA Plus program. Archimedia aims to establish a network of archives and universities throughout the European Union and has funded seminars and symposia on new digital media, film archives training programs, film festivals, and preservation. Meanwhile, film festivals, like the Giornate del Cinema Muto (Pordenone, Italy) and Cinema Ritrovato (Bologna) have focused attention on film archives and preservation.

MOVING IMAGE ARCHIVES AND HISTORY

The professionalization of moving image archives has been accompanied by changes in film studies, which have precipitated a new consciousness not only in media historians but also in the archivists themselves. While the previous generation of film historians perceived film history in a teleological fashion, as a progressive evolution toward film art, the new film historians have been much more interested in contextualizing film and television history in the broader arena of cultural studies and cultural critique. They have attempted to ground film history in an empirical methodology, based on academic conventions of evidence gathering and presentation. No longer is film history a matter of connoisseurship and the analysis of individual examples of film art or the *oeuvre* of so-called film auteurs; rather, the new historians see film and television as one form of evidence in a historical discourse. While the goal of standard film histories of the past was to establish aesthetic norms of quality for cinema history, the new film history is interested in describing and analyzing the technological, economic,

social, political, ethical, and aesthetic development of the medium of film and the institution of cinema. The new methodologies, furthermore, have shifted the focus from a critic's reading of the artifact to a reconstruction of the historical audience's readings and usage of cinema and television.

Such an agenda means that virtually any form of moving image can function as historical evidence, whether fiction feature film or short, documentary or avant-garde film, advertising film or ethnographic film, industrial or medical film, amateur film or newsreel. It also means that the material culture of moving image media has become a much more important factor in the construction of history. The inevitable conclusion for moving image archivists must be that they should neither exclude material from their archives nor actively participate in the judgmental game of deciding what is important and what is not. Finally, it means that a symbiotic relationship now exists between archivists and historians: new academic research leads to the formulation of new preservation priorities. For example, a new sensitivity in the archives to amateur film was brought about by academic research concerned with the cultural value of such material. Conversely, the preservation of materials outside of the classical canon has led to further reevaluation of moving image history. For example, the FIAF Brighton Conference in 1978 led to the creation of a whole new subfield of early cinema studies; previously academics had relegated cinema from the first fifteen years to the arena of the "primitive." Only the continual interplay between archives and academics will lead to increased knowledge of these media that have had such a vital impact on our perceptions of the world.

SEE ALSO *Canon and Canonicity; Film History; Technology*

FURTHER READING

Bigourdan, Jean-Louis. "From the Nitrate Experience to New Preservation Strategies." In *This Film Is Dangerous: A Celebration of Nitrate Film*, edited by Roger Smither, 52–73. Brussels: International Federation of Film Archives, 2002.

Horak, Jan-Christopher. "Old Media Become New Media: The Metamorphoses of Historical Films in the Age of Their Digital Dissemination." In *Celluloid Goes Digital*, edited by Martin Loiperdinge, 13–22. Trier: Wissenschaftlicher Verlag Trier, 2003.

Lemieux, David. "A Film Archive for Canada." *The Moving Image* 2 (2002): 1–23.

Mann, Sarah Ziebell. "The Evolution of American Moving Image Preservation: Defining the Preservation Landscape." *The Moving Image* 1 (2001): 1–20.

McGreevey, Tom, and Joanna L. Yeck. *Our Movie Heritage.* New Brunswick, NJ: Rutgers University Press, 1997.

Melville, Annette, and Scott Simmon, eds. *Report of the Librarian of Congress: Film Preservation 1993: A Study of the Current State of American Film Preservation.* 4 vols., Washington, DC: Library of Congress, 1993.

Murphey, William T., ed. *Television and Video Preservation 1997: A Report on the Current State of American Television and Video Preservation.* Washington, DC: Library of Congress, 1997.

Jan-Christopher Horak

ARGENTINA

Argentine filmmaking dates approximately from the same period as the emergence of the industry in Western Europe and the United States, as well as in Mexico and Brazil, and Argentina continues be a major film producer. Luis Puenzo's *La historia oficial* (*The Official Story*, 1985) is the only Latin American film to have received the Oscar® for the best foreign film, although during the past few decades a healthy number of Latin American films have been contenders. While political considerations have often determined the growth and health of the industry, there has been a sustained presence of Argentine filmmaking since the early twentieth century, with an excellent reception not only on the part of Argentine audiences, but also from audiences throughout Latin America and Spain as a consequence of the international projection of Argentine culture in general.

Early Argentine filmmaking parallels in many ways American and other Western European models, and some of the most important early films attempt to portray national characteristics, folk heroes, and the tensions of modernity, which in Argentina developed with exceptional vigor. As modernity became firmly established and urban life grows ever more sophisticated and, therefore, conflict ridden, sophisticated drawing-room comedies, so-called white telephone melodramas, and political and detective thrillers were produced in abundance. It is during this period that the Argentine equivalent of the star system, as regards both actors/actresses and directors, is firmly established and movie houses become one of the most profitable establishments of the much vaunted nightlife of the Argentine republic along the Broadway-like Avenida Corrinetes and the adjoining street of Calle Lavalle.

PERONISTA AND NEOFASCIST IMPACT ON THE INDUSTRY

Political considerations that have affected the fortunes of the industry cluster around two important periods: the Peronista period (1946–1955) and the neofascist period of military dictatorship (1966–1973; 1976–1983). While Juan Domingo Perón (1895–1974) was never a dictator in the proper sense of the word, he was a strong-arm populist who used the film industry to propagate the ideology of his movement. Peronista ideology is often rather confusing and contradictory, and it is not always easy today to point to specific ways in which it is present in films from the period. One of the most important films made under the aegis of Peronism was *Las aguas bajan turbias* (*Roiling Waters*, Hugo del Carril, 1952). Perón also used the industry to reward supporters and punish adversaries by, for example, insisting on positions for the former and the severance of the latter. Eva Duarte, Perón's mistress, is a well-known beneficiary of this practice, although when Perón married her in 1946, he demanded the destruction of the negative and prints of the 1945 film that was designed to be a vehicle for her career, *La pródiga* (*The Prodigal Woman*). The title was far too problematical, given the accusations of Perón's opponents against his wife; it means "woman of easy virtue" and the film tells the story of a woman with a shady past who becomes a philanthropic landowner. It was saved from total destruction thanks to a secretly held copy, and was eventually released in 1984 to damning reviews.

The icon of the ways in which Perón punished his adversaries was Libertad Lamarque (1908–2000), who—legend has it—was driven from the sound stage and from

Argentina in a spat with Eva Duarte. Lamarque had a long and successful career in Mexico and elsewhere, returning to Argentina only after Perón's fall in 1955. Many other Argentine actors also sought their fortune in Hollywood, most notably Fernando Lamas (1915–1982), who was married to the swimmer Esther Williams (b. 1922) and who served as the all-round Latin lover in such films as *The Merry Widow* (1952) and *The Girl Who Had Everything* (1953).

During the neofascist period, filmmaking was severely curtailed, as was the distribution of US films, by the Axis-sympathizing governments prior to Perón and then by Perón during his regime. Nevertheless, Buenos Aires remains almost fanatical about film, and foreign films have always played an important general cultural role in Argentine society, as well as serving as closely studied models for Argentine filmmakers.

It is important to note that private, semi-clandestine film clubs allowed for some distribution of films that could not have been shown publicly during the neofascist period. Many films were either banned outright or severely mutilated, and this had a dampening effect on production initiatives, with many insignificant films filling the resulting void. In addition to defecting actors, such as Héctor Alterio (b. 1929), Norman Briski (b. 1938), and Norma Aleandro (b. 1936), who figured prominently in the resurgence of filmmaking in Spain after the death of the dictator Francisco Franco (1892–1975) in 1975—precisely the period of the worst phase of military tyranny in Argentina—major directors such as Carlos Hugo Christensen (1914–1999) and Héctor Babenco (b. 1946), both with extensive directorial records in Brazil, also worked elsewhere.

MAJOR FIGURES

The importance of *La historia oficial*, aside from its intrinsic qualities that merited the Oscar®, lies in the fact that it is emblematic of the sort of Argentine film that could not be made during the dictatorship, while at the same time it represents the attempt to analyze the material and emotional violence of the neofascist period. Virtually a Who's Who of Argentine filmmaking and other realms of culture were involved in the making of Puenzo's film, including Aleandro and Alterio, for whom this film was a comeback to Argentine cinema. Moreover, *La historia oficial* represents the extensive array of films made in Argentine under the aegis of the Program for the Redemocratization of Argentine Culture during the latter half of the 1980s. These films, many of which attained international recognition (María Luisa Bemberg's *Camila* [1984], Héctor Olivera's *No habrá más penas ni olvido* [*Funny Dirty Little War*, 1983], Eliseo Subiela's *Hombre mirando al sudeste* [*Man Facing Southeast*; 1986]), had to compete with the large inventory of American and European films that were finally able to be exhibited either for the first time or without cuts in Argentina after 1983.The intense competition for screen space and critical attention afforded a new vigor to film as a cultural product in Argentina that has lasted into the twenty-first century.

La historia oficial, however, remains the iconic film of the period, not only because of the Oscar®, but also because of the story it tells: a prosperous businessman who has shady dealings with the military is rewarded for his loyalty with a baby born in prison to one of the so-called disappeared ones. His wife, a history teacher who until that moment has had little involvement with the recent events in her country, begins to suspect the truth and undertakes to establish how the child came to them, with violent consequences. The adoptive mother's quest symbolizes how, more than twenty years after the return to constitutional democracy, Argentina had yet to overcome the many social and political effects of the tyranny.

One of the most significant figures to be associated with the post-dictatorship period is María Luisa Bemberg. When Bemberg died of cancer in 1995, she had been directing for little more than a decade and had signed only a half-dozen films. It was not until she walked away from her upper-middle class marriage in her late fifties that she began making films on her own. All of Bemberg's films attracted rave reviews and significant critical attention, along with enthusiastic public reception, so that she was well known by the time of her last completed film, *De eso no se habla* (*I Don't Want to Talk about It*, 1993), which recounts how a comfortable merchant-class young woman who is a dwarf runs off with the circus as an act of rebellion against her mother's attempt to deny the reality of her physical condition. Bemberg used international stars such as Marcello Mastroianni (1924–1996), Julie Christie (b. 1941), Assumpta Serna (b. 1957), and Dominique Sanda (b. 1948) in starring roles in her films.

Aside from the general feminist quality of Bemberg's films, in which she showed women rebelling against stifling social paradigms, they are important for their generally queer orientation. Argentina does not have a distinguished record in gay and lesbian or queer filmmaking, although some important work has been done. One could almost say that Bemberg naturalized queerness in her films, and her premature death deprived Latin American filmmaking of one of its truly unique voices. In Argentina there is a new generation of feminist directors such as Lucrecia Martel (b. 1966) (*La Ciénaga* [*The Swamp*, 2001] and *La Niña santa* [*The Holy Girl*, 2004]), who has garnered considerable international

Luis Puenza's* La historia oficial (The Official Story, *1985) was a breakthrough international hit. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

attention, but none has yet to attain the level of Bemberg's originality.

Leopoldo Torre-Nilsson (1924–1978) was one of the first Argentine directors to attract international recognition. He represented the transition in the 1960s from the heavily Hollywood-inspired work of the pre-Perón Golden Age of elegant drawing room and boudoir ("white telephone") films, and the hack work during Perón's two presidencies, to an art cinema that was strongly influenced by French intellectualism, Italian neorealism, and a general leftist social realism without ever imitating formulaic Soviet models. Moreover, Torre-Nilssen collaborated extensively with his wife, the novelist Beatriz Guido (1924–1988), to produce a body of films on the decaying oligarchy—including *La casa del ángel* (*The House of the Angel*, 1957)—that refocused European social critique through a (proto)feminist lens that was unique in Latin America. Unlike other directors who abandoned Argentina for political reasons, Torre-Nilsson remained in Argentina, where he continued to make film versions of major works of Argentine literature until his death in 1978. Although his father, Leopoldo Torre Ríos (1899–1960), was one of the founders of Argentine filmmaking both of Torre-Nilsson's sons, Javier Torre (b. 1946) and Pablo Torre, are undistinguished directors.

While Torre-Nilsson remained a resolutely narrative filmmaker, other more experimental filmmakers brought added recognition to the Argentine industry. Octavio Getino (born in Spain in 1935) has received recognition for documentaries that combine stunning photography with highly charged political propaganda, such as the famous *La hora de los hornos* (*The Hour of the Furnaces*, 1968), co-directed by Fernando Solanas (b. 1936). Adolfo Birri, who has played a major role in the Cuban industry and the Cuban national film institute, has been called the father of the so-called New Latin American film, which is characterized by its political commitment and its adoption of an aggressive anti-Hollywood style. Terms such as "Third Cinema" (i.e., neither Hollywood nor European art cinema) and "imperfect cinema" (because it cannot aspire to American and European

technical perfection, nor should it attempt to) have been used for this mode of filmmaking. In addition to recent films about the Argentine leftist icon Che Guevara, Birri is most known for the short *Tire dié* (*Throw Me a Dime*, 1960), which, apart from its social realism, provided the model for an extensive tradition of films about street children during the past half century in Argentine films, much as did the Mexican film *Los olvidados* (*The Young and the Damned*, Luis Buñuel, 1950). Also from the same period is *Breve cielo* (*Brief Heaven*, David José Kohon, 1969), a marvelous example of the gritty urban existence of young adults. In addition to exemplifying the large contribution of Jews to Argentine filmmaking, *Breve cielo*'s female lead, Ana María Picchio (b. 1946), won the Moscow Film Festival award that year for best actress.

TWENTY-FIRST CENTURY TRENDS

At the turn of the century, filmmakers were eager to discover unique ways to compete within Latin America and internationally invested in the sort of technical qualities that Getino and Birri renounced, while at the same time remaining resolutely committed to social critique. This is evident in artistic and commercial successes such as *Nueve reinas* (*Nine Queens*, Fabién Bielinsky, 2000) and *El hijo de la novia* (*Son of the Bride*, Juan José Campanella, 2001). Both films are marked by a mordant sense of humor that contributes to their success. Bielinsky also exemplifies the long participation of Jews in Argentine filmmaking.

An alternative strain was the extensive presence in Argentina of Dogma filmmaking, with such notable examples as *Plata quemada* (*Burnt Money*, Marcelo Pineyro, 2000); *La Ciénega* (*The Swamp*, Lucrecia Martel, 2001), *Bolivia* (Adrián Caetano, 2001), *El Bonaerense* (*The Man from Buenos Aires Province*, Pablo Trapero, 2002), and *Tan de repente* (*Suddenly*, Diego Lerman, 2002). Lerman's film is particularly interesting as one of the first explicitly lesbian films in Argentina and the fact that it was made by a man. Pineyro's film, while not intending to be a "gay" film, nevertheless does an excellent job of portraying a queer subtext in what is otherwise a fairly standard bank heist film. Adhering partially to Dogma principles, or using a quasidocumentary black-and-white format, *Bolivia* centers on the plight of Bolivians (and by extension, other Latin Americans) who work illegally in Argentina and are subject to violent harassment and racism.

SEE ALSO *Latinos and Cinema; National Cinema; Third Cinema*

FURTHER READING

Foster, David William. *Contemporary Argentine Cinema*. Columbia: University of Missouri Press, 1992.

King, John, and Nissa Torrents, eds. *The Garden of Forking Paths: Argentine Cinema*. London: British Film Institute, 1988.

King, John, Sheila Whitaker, and Rosa Bosch, eds. *An Argentine Passion: María Luisa Bemberg and Her Films*. London and New York: Verso, 2000.

David William Foster

ART CINEMA

The term "art cinema" is one of the most familiar in film studies, marking out simultaneously specific filmmakers, specific films, specific kinds of cinemas, and, for some writers, specific kinds of audiences. The filmmakers implied by the term are such European *auteurs* as Michelangelo Antonioni (b. 1912), Federico Fellini (1920–1993), Jean-Luc Godard (b. 1930), and Ingmar Bergman (b. 1918); the films include *L'Avventura* (1960), *8½* (1963), *À bout de souffle* (*Breathless*, 1960) and *Det Sjunde inseglet* (*The Seventh Seal*, 1957). The cinemas are small film theaters, rather than the picture palaces of old or the multiplexes of the present, screening new films but having a repertory function as well; the audiences for the art film are drawn from the highly educated urban intelligentsia. These features, however, are only the predominant connotations of the term, which has a range of uses and connotations, so it is useful to distinguish between extended and restricted definitions of art cinema.

The extended definition suggests an "art film" presence in the history of cinema virtually from the beginning, incorporating historical instances stretching back to the years before World War I; it retains relevance throughout the history of film and possesses a certain amount of currency in relation to contemporary cinema. The restricted definition refers to the emergence in the 1950s of a strand in European cinema with a distinct set of formal and thematic characteristics, specialized exhibition outlets, specific artistic status as part of "high culture," constituting in some respects cinema's belated accession to the traditions of twentieth-century modernism in the arts. The two senses are interrelated and art cinema in the restricted sense can be regarded as part of the historical continuum embodied in the extended definition as a key, though bounded, phase in the history of a particular kind of film.

EXTENDED DEFINITIONS

The extended definition of art cinema marks off films that can be differentiated from commonplace entertainment cinema in terms of source material and intended audience. Alongside such popular genres of early cinema as actualities, trick films, chase films, and comedies were brief films drawn from the traditional elements of "high culture," that is, adaptations from classic drama and literature and films based on historical events. This dimension of the art film emerged most forcibly in France during the years before World War I, with films from the appropriately titled Le Film d'Art company, and there were equivalent trends in Germany and Italy. At this time, the contours of the art film begin to form in terms of its relationship to orthodox and established high culture—literature, history, and the fine arts—together with the aspiration on the part of producers to attract a more "respectable" and educated audience than the urban working classes that patronized the nickelodeons. Art cinema's project was the transformation of a cultural phenomenon with origins in fairgrounds, vaudeville theaters and music halls, and improvised screening venues, into a cultural activity comparable to the established art forms.

However, the most important phase in the early history of art cinema was the 1920s. The major European film industries had been severely effected by World War I, and Hollywood had established itself as the

MICHELANGELO ANTONIONI

b. Ferrara, Emilia-Romagno, Italy, 29 September 1912

Antonioni is synonymous with the notion of art cinema. His film career began in 1942 when he worked on Roberto Rossellini's *Un Pilota ritorna* (*A Pilot Returns*) and Marcel Carnés *Les Visiteurs du soir* (*The Devil's Envoys*), and, despite suffering a stroke in the 1980s, Antonioni has remained sporadically active.

His first feature film was *Cronaca di un amore* (*Story of a Love Affair*, 1950), but it was his sixth feature film, *L'Avventura* (1960), that thrust him into public prominence. Though it was booed off the screen at the Cannes Film Festival, it was defended by Rossellini, among others, and went on to win the festival's Special Jury Award. It was followed by *La Notte* (*The Night*, 1961), *L'Eclisse* (*Eclipse*, 1962), and *Il Deserto rosso* (*The Red Desert*, 1964), all featuring the actress Monica Vitti, who had played the central character in *L'Avventura*. While the early 1960s films all centered on a female character, Antonioni's next three fiction films—*Blow-Up* (1966), *Zabriskie Point* (1970), and *The Passenger* (1975)—placed a man at the center of the narrative and were set in London, California, North Africa, and Spain rather than Rome and Milan. They were made in English for an international market produced by his fellow Italian Carlo Ponti and the American major studio—MGM (Metro-Goldwyn-Mayer). Antonioni returned to the ethos of the early 1960s films with *Identificazione di una donna* (*Identification of a Woman*, 1982) and *Al di là delle nuvole* (*Beyond the Clouds*, 1995).

The films display a number of the key characteristics of the European art film. Embodying a somewhat bittersweet perspective, they focus on the intimate personal lives of affluent urban professionals. Stylistically, the films employ the meandering narratives characteristic of art cinema, in which the protagonists, enveloped in their inner turmoils, wander aimlessly through visually dramatic landscapes and cityscapes and are often captured in meticulously composed off-centered images, clinging to the edges of the frame. The films also refuse the neat closure of the classical film.

Antonioni's significance as a director is likely to rest on his early films of the 1960s, although a rounded picture of his achievements requires attention to his documentary work and and his color experimentation in *The Red Desert* and *The Mystery of Oberwald* (1981). Shot on videotape and in the thriller format, the later film serves as a loose narrative basis for the director's existential concerns while also representing the film noir dimension of his works, which can be discerned as well in *The Story of a Love Affair*, with the disappearance of Anna in *L'Avventura*, the mysterious death in the park in *Blow-Up*, and the man on the run in *Zabriskie Point*. Roland Barthes attested to Antonioni's high standing in the world of cinema when he suggested that the filmmaker's work stands as a challenge to all contemporary artists.

RECOMMENDED VIEWING

Cronaca di un amore (*Story of a Love Affair*, 1950), *L'Avventura* (1960), *La Notte* (*The Night*, 1961), *L'Eclisse* (*Eclipse*, 1962), *Blow-Up* (1966), *Zabriskie Point* (1970), *Identification of a Woman* (1982), *Beyond the Clouds* (1995)

FURTHER READING

Antonioni, Michelangelo. *The Architecture of Vision: Writings and Interviews on Cinema*. Edited by C. di Carlo and G. Tinazzi. New York: Marsilio, 1996.

Cameron, Ian, and Robin Wood. *Antonioni*. New York: Praeger, 1971.

Chatman, Seymour. *Antonioni, or, The Surface of the World*. Berkeley: University of California Press, 1985.

Nowell-Smith, Geoffrey. *L'Avventura*. London: British Film Institute, 1997.

Rohdie, Sam. *Antonioni*. London: British Film Institute, 1990.

Tom Ryall

main provider of entertainment cinema in many parts of the world. In the course of reconstructing their film industries, Germany, France, and the Soviet Union, in particular, created a diverse range of cinemas, making films that differed in key respects from the Hollywood films that filled European screens. Such films reflected an attempt to establish alternatives to the evolving Hollywood cinema of stars and genres and were recognized by intellectuals and artists in such metropolitan centers of culture as Berlin, Paris, London, and New

Michelangelo Antonioni. © JOHN SPRINGER/CORBIS.

York as art films. These countries did have their equivalents to the American entertainment films, but the art strands represented distinctive approaches to filmmaking that were aligned with the modernist and avant-garde artistic currents of the time: expressionism, surrealism, dadaism, and constructivism. In France, such films as *La Souriante Madame Beudet* (*The Smiling Madame Beudet*, 1923), *Ménilmontant* (1926), and *La Coquille et le clergyman*, (*The Seashell and the Clergyman*, 1928) deployed a range of techniques to represent the inner psychological life of their protagonists, while such filmmakers as René Clair (1898–1981) with *Entr'acte* (1924), and Salvador Dali (1904–1989) and Luis Buñuel (1900–1983) with *Un Chien andalou* (*An Andalusian Dog*, 1929) defied the narrative logic of mainstream Hollywood films. The German film acquired an international prominence with the appearance of *Das Kabinett des Doktor Caligari* (*The Cabinet of Dr. Caligari*, 1920), a self-consciously artistic film that combined the psychological qualities associated subsequently with the French films with an approach to *mise-en-scène* influenced by expressionist drama and painting. Though most German films during the period were commercial genre pieces, historical spectaculars, and thrillers, the handful of expressionist films that followed *The Cabinet of Dr. Caligari* have imprinted themselves on film history as founding examples of art cinema both through their eccentric style and their international circulation through specialized cinema clubs and societies. In particular, the other important art cinema of the 1920s came from the Soviet Union, where Sergei Eisenstein (1898–1948) and Vsevolod Pudovkin (1893–1953) made formal and narrative innovations in terms of montage. Such films as *Bronenosets Potyumkin* (*Battleship Potemkin*, 1925), *Oktyabr* (*Ten Days That Shook the World* and *October*, 1927), and *Mat* (*Mother*, 1926) also injected a political edge into the art film. In economic terms, art films were financed from a mixture of sources including the state itself in the case of the Soviet film, large commercial concerns such as Germany's Univesum Film Aktiengesellschaft (Ufa), smaller specialist firms, and private financing by the filmmakers themselves or by wealthy patrons. In 1920, the German government instituted financial incentives for exhibitors screening films with artistic and cultural value, a move that many governments would later emulate in order to protect and foster an indigenous cultural cinema.

The 1920s saw the establishment of a number of the parameters for the art film, in particular its status as a challenge artistically, culturally, and financially to the Hollywood film, which had established itself as the exemplar of cinema in most countries of the world. The art film presented a parallel experience—complex artistic films instead of entertainment narratives, intimate screening venues instead of picture palaces, intellectual journals instead of fan magazines—addressed to audiences familiar with modernist developments in literature, music, and painting. The territory staked out by the art film of the 1920s was defined in the polarized terminology of "art versus entertainment" and "culture versus commerce," conceptual couplets that still inform thinking about the medium.

RESTRICTED DEFINITIONS

The demise of the art film in the 1930s is often attributed to the advent of the sound picture, which escalated production costs and fostered a conventional approach to narrative and representation. Yet it has been suggested that some strands of the cinema of the period do bear the marks of art cinema in some respects. For instance, the state-sponsored documentary film supervised by John Grierson (1898–1972) has been proposed as Britain's art cinema, the drab though realist subject matter and the often innovative form of the films differentiating

them from the escapist Hollywood cinema that dominated British screens; similarly, it is argued that the poetic realist films from the French cinema with their gloomy narratives culminating in the death of the hero as in Marcel Carné's (1909–1996) *Quai des brumes* (*Port of Shadows*, 1938) and *Le Jour se lève* (*Daybreak*, 1939) offer a different, more downbeat experience compared to the American films with their characteristically optimistic endings. Yet, these arguable instances apart, the renewal of the art impulse in film did not occur in a significant sense until the 1940s, with the key films once again coming from European industries engaged in a postwar rebuilding process. Italy played a major role with neorealist films, such as *Roma città aperta* (*Open City*, 1945) by Roberto Rossellini (1906–1977) and *Ladri di biciclette* (*The Bicycle Thieves*, 1948) by Vittoria de Sica (1902–1974), and the success of such films in America paved the way for the development of the specialized exhibition venue—the art house, the "sure seater"—in the large cities and university towns.

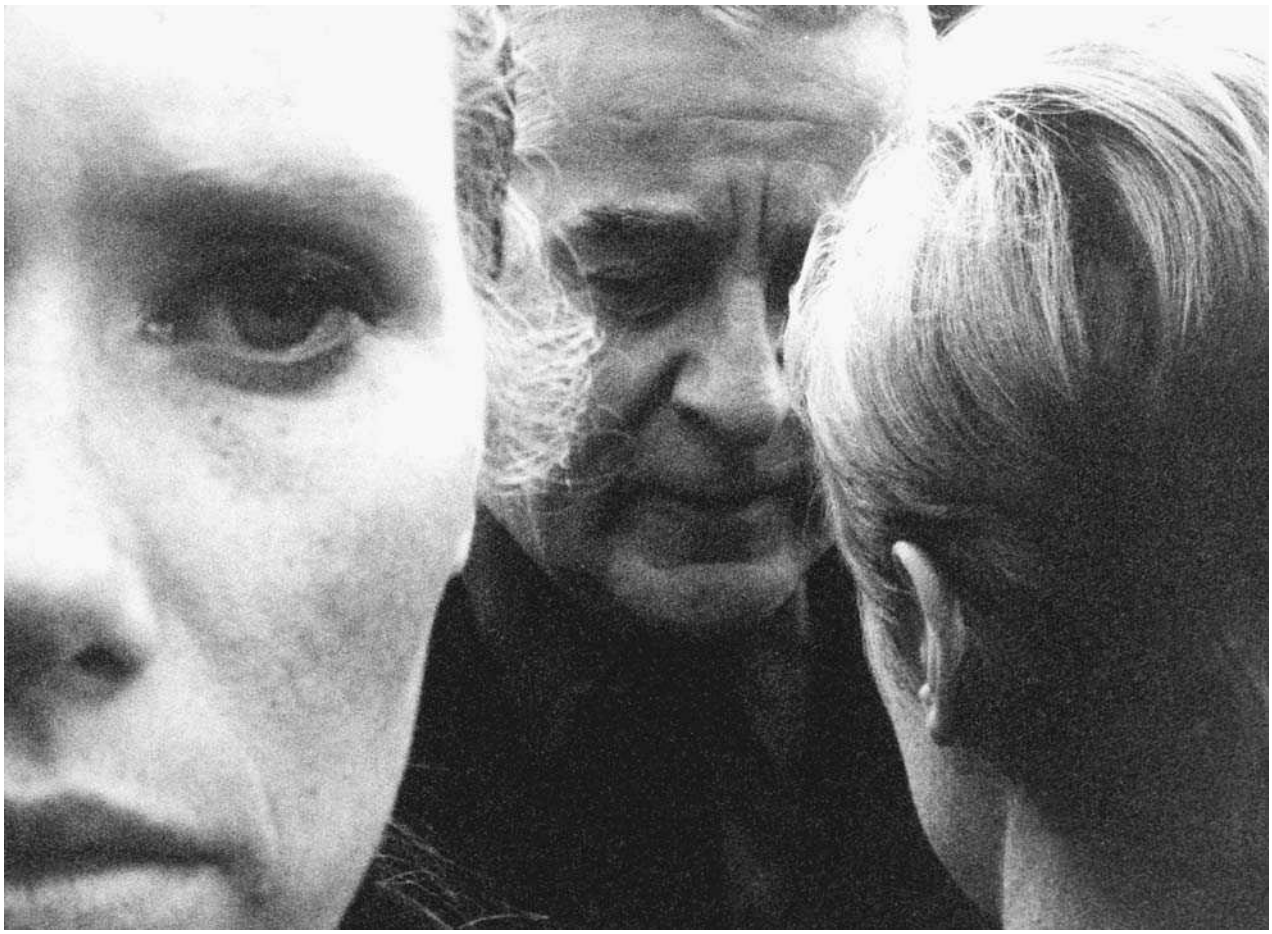
There were a number of reasons for the increased prospects for foreign films in the American market in the late 1940s. These range from reduced production levels at the Hollywood studios, which created gaps in the market; concerted efforts by the British, Italian, and French industries to distribute their films in the United States; the move toward "runaway production" by American companies, which gave the majors an investment stake in British, French, and Italian films; the changing composition of the audience from a family one increasingly catered to by television to one dominated by young people; and an interest in European culture among the returning service personnel who had spent some time in England, France, and Italy during the war. It has also been suggested that the changing audience tastes consequent upon the demographic shift went in the direction of films with mature, adult, serious thematic concerns, qualities that were to be found in the new European films.

One adult dimension of the foreign film, which became an important marketing feature, was the liberal approach to the representation of sexuality. This became more marked with foreign films from outside of the "art" sector, such as *Et Dieu . . . créa la femme* (*And God Created Woman*, 1956) and the phenomenon of the actress Brigitte Bardot (b. 1934), but prior to that even a serious political narrative such as Rossellini's *Open City* was marketed in the United States with one eye on the hints of lesbianism and drug use in the film. In this respect, the art cinema was an important agent in the erosion of the careful censorship of films in America. Indeed, a court case involving a segment of the 1948 Italian film *L'Amore* known as *The Miracle*, prompted the US Supreme Court to issue a landmark judgement in 1952 that conferred upon films the constitutional guarantees that already protected freedom of speech and the free press. By the early 1960s Antonioni's *L'Avventura* (1960), a classic art film, had an American trailer that simply featured the film's sex scenes with a voice-over acclaiming the film as "a new experience in motion picture eroticism."

This period saw the formation of art cinema in its most prominent connotation—the restricted sense—with the directorial debuts of a number of the key directors and the emergence of some of the key actors identified with the art film. Robert Bresson (1901–1999), Luchino Visconti (1906–1976), and Ingmar Bergman made their first features in the 1940s, followed by Federico Fellini (who had worked with Rossellini) and Michelangelo Antonioni in the early 1950s. Later in the decade, French directors including Alain Resnais (b. 1922), Jean-Luc Godard, François Truffaut (1932–1984), Claude Chabrol (b. 1930), and Eric Rohmer (b. 1920) directed their first features and were collectively dubbed the "Nouvelle Vague," or New Wave. The definitive "art house" films created by these filmmakers include Bergman's *Smultron stället* (*The Seventh Seal*, 1957) and *Wild Strawberries* (1957), Visconti's *Rocco e i suoi fratelli* (*Rocco and His Brothers*, 1960), Fellini's *La Dolce Vita* (*The Sweet Life*, 1960) and *8½* (1963), and Antonioni's *L'Avventura*, *La Notte* (*The Night*, 1961), and *L'Eclisse* (*Eclipse*, 1962). The key films from the French New Wave included Chabrol's *Le Beau Serge* (*Handsome Serge*, 1959), Godard's *À bout de souffle* (*Breathless*, 1960), Resnais's *Hiroshima mon amour* (*Hiroshima My Love*, 1959) and *L'Année dernière à Marienbad* (*Last Year at Marienbad*, 1961), and Truffaut's *Les Quatre cents coups* (*The 400 Blows*, 1959). Such films also produced a galaxy of "art film stars" who were often closely associated with particular directors. Major examples include the work of Liv Ullman (b. 1938), Ingrid Thulin (1929–2004), Max Von Sydow (b. 1929), and Harriet Andersson (b. 1932) with Bergman; Monica Vitti's (b. 1931) work with Antonioni; Giulietta Masina (1921–1994) and Marcello Mastroianni's (1924–1996) work with Fellini; Jean-Pierre Léaud's (b. 1944) work with Truffaut; Anna Karina's (b. 1940) work with Godard; and Stéphane Audran's (b. 1932) work with Chabrol. Other stars of the art film not as closely linked to particular directors include Catherine Deneuve (b. 1943), Jeanne Moreau (b. 1928), Jean-Louis Trintignant (b. 1930), Alain Delon (b. 1935), Dirk Bogarde (1921–1999), and Terence Stamp (b. 1939).

TEXTUAL CHARACTERISTICS

For many theorists, art cinema, at least in the restricted sense, is defined through narrative and textual qualities



Liv Ullmann, Gunnar Bjornstrand, and Bibi Andersson in Ingmar Bergman's* Persona *(1966). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

that run counter to the body of conventions associated particularly with the Hollywood studio picture but also characteristic of the conventional cinemas in many countries. The traditional qualities of the linear narrative with a finite ending, clarity of plot, such unobtrusive use of film techniques as camera movement and editing, the underlining of thematic and narrative points through repetition, sharply delineated characters and empathetic character identification techniques were jettisoned by the art film. In their place came oblique, non-linear, and episodic narration strategies, a commitment to ''realism,'' both in terms of surface detail and complex character definition, thematic ambiguities, and overt displays of cinematic style. Whereas mainstream films concentrated on character behavior, action, and plot, art films tended to delve into character psychology and sensibility, to investigate the drama of the interior. The narrative economy and speed of the classical film gave way to the *temps mort* (dead time) of the art film. Although thematically broad, it is possible to argue that art cinema as part of its ''realist'' project often focuses upon the existential problems of the bourgeois intelligentsia, which constitute a meditative mirror for the supposed audience of urban intellectuals. In addition, unlike the authorial anonymity associated with mainstream filmmaking, art films are assumed to possess a strong, identifiable authorial presence. That is, the films are expressions or constructs traceable to the director, and as such they are the centerpiece of the critical discourses that focus upon the art film.

ART CINEMA AND AUDIENCE

In addition to different textual qualities, art films were characteristically screened in venues other than the commercial cinema circuits. The 1920s saw the development of a range of different and separate exhibition venues, for example, cinema clubs, film societies, and dedicated

Delphine Seyrig and Giorgio Albertazzi in Alain Resnais's* Last Year at Marienbad *(1961). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

repertory cinemas. France was central to this trend with the ciné club movement, and although Britain did not contribute much in the way of films to the new art cinema, it was prominent in the development of alternative exhibition venues with the establishment of the Film Society in London in 1925. In America, some art films were imported in the 1920s, and there were attempts to establish art cinemas. Among the proponents were Symon Gould's International Film Arts Guild, which organized foreign film screenings in New York and Philadelphia, and the club network of the Amateur Cinema League. These distribution methods led to what became known as ''the little-cinema movement.''

In America after World War II emerged a small but perceptible art house segment that screened foreign, particularly European films, and by 1950 it registered sufficiently in the industry to be included as a specific listing in the *Film Daily Year Book*. Though such cinemas screened the now-acknowledged early classics of art film by Rossellini and De Sica, they also played host, for example, to a variety of British films, including Laurence Olivier's (1907–1989) Shakespeare films, *Henry V* (1945) and *Hamlet* (1948), *The Red Shoes* (1948) by Michael Powell (1905–1990) and Emeric Pressburger (1902–1988), *The Fallen Idol* (1948) by Carol Reed (1906–1976), and Ealing comedies, for example, *Tight Little Island* (*Whisky Galore!*, 1949). As the juxtaposition of a Rossellini film and an Ealing comedy suggests, the films screened in art cinemas in both the United States and Britain ranged beyond the restricted definition of the art film to incorporate foreign films of various kinds. A rounded picture of the art film of the postwar period based upon the exhibition dimension could also include a number of other filmmakers and works: for example, the Spanish director, Luis Buñuel's films *Viridiana* (1961) and *Belle de jour* (1965) and the Italian director Pier Paolo Pasolini's (1922–1975) *Il Vangelo secondo Matteo* (*The Gospel According to St. Matthew*, 1964) and *Teorema* (*Theorem*, 1968). They also include works by the Japanese

filmmakers Akira Kurosawa (1910–1998), Kenji Mizoguchi (1898–1956), and Yasujiro Ozu (1903–1963); the Indian director Satyajit Ray (1921–1992); and the Polish director Andrzej Wajda (b. 1926), creator of the war trilogy *Pokoleni* (*A Generation*, 1955), *Kanal* (1957), and *Popiól diament* (*Ashes and Diamonds*, 1958). There were also a number of "new waves" including young filmmakers from Central Europe such as Miloš Forman (b. 1932), Věra Chytilová (b. 1929), and Jiří Menzel (b. 1938) from the former Czechoslovakia, Miklós Jancsó (b. 1921) from Hungary, Jerzy Skolimowski (b. 1938) and Roman Polański (b. 1933) from Poland, and Dušan Makavejev (b. 1932) from the former Yugoslavia. In addition, there were the politically conscious films of Latin American directors such as the Brazilian Glauber Rocha (1938–1981) and Fernando Solanas (b. 1936) from Argentina. British filmmakers, including Karel Reisz (1926–2002) and Lindsay Anderson (1923–1994), created such films as *Saturday Night and Sunday Morning* (1960), *This Sporting Life* (1963); Tony Richardson (1928–1991) made *Tom Jones* (1963), and the British work of the American Joseph Losey (1909–1984), particularly *The Servant* (1963) and *Accident* (1968), though circulating as mainstream films in their home country, tended to be regarded as art films when screened abroad. There was also a belated resurgence of postwar German cinema with the emergence of such directors as Alexander Kluge (b. 1932), Volker Schlöndorff (b. 1939), Werner Herzog (b. 1942), and Rainer Werner Fassbinder (1945–1982).

This heterogeneous array of films became familiar elements of minority cinema during the 1950s and 1960s, sharing the specialized art cinema exhibition space with the iconic art films from France and Italy. Also during this period, the film festival became an important means of publicizing art films to an international audience and ensuring their circulation through the art cinema circuits in the United States and Britain. The most prestigious, the Venice and Cannes festivals, both originated in the 1930s, though the Cannes Film Festival did not truly begin until 1946; subsequently, they were joined by a range of venues in Britain and other European countries (Edinburgh, Berlin, Barcelona, and London), the United States (San Francisco, New York), and Australia (Melbourne, Sidney).

ART CINEMA IN THE TWENTY-FIRST CENTURY

In terms of the extended definition of art cinema—a cinema of formal innovation, a cinema aligned with the latest trends in literature and the fine arts, a cinema that targets an audience outside of the typical young adult demographic—the notion of art cinema nearly retains a degree of currency.

Many recent filmmakers from most of the filmmaking countries of the world have made films that explore the potential of cinema to do more than tell simple stories and offer the experience of spectacle; films that do the kinds of things traditionally associated with the world of art; films that premiere at the world's leading film festivals; films that circulate internationally. Pedro Almodóvar (b. 1949), Krzysztof Kieślowski (1941–1996), Ken Loach (b. 1936), Mike Leigh (b. 1942), Michael Haneke (b. 1942), Robert Altman (b. 1925), Wong Kar Wai (b. 1958), Jane Campion (b. 1954), Béla Tarr (b. 1955), and Theo Angelopoulos (b. 1935) have made films that in various different ways carry on the traditions of complexity and formal innovation associated with art cinema. In America, the work of independent filmmakers such as David Lynch (b. 1946) and Jim Jarmusch (b. 1953) achieves a similar complexity while the films of experimental British directors such as Peter Greenaway (b. 1942) and Derek Jarman (1942–1994) have blurred the distinction between the avant garde cinema and the art film.

The pessimistic view of contemporary cinema is that the polarized battle for cinematic hegemony in the early twentieth century was won by entertainment and commerce interests at the expense of art interests. However, a more optimistic view is that artistic influences have infiltrated commercial filmmaking to the extent that the traditional oppositions of "art and commerce" and "culture and entertainment" have less force than previously. Moreover, despite the high profile of spectacular blockbusters, contemporary cinema offers a wide spectrum of experiences. The multiplex cinema is the potential home to films at all ranges of this spectrum because it has the screen capacity to host the latest Hollywood blockbuster as well as the new Almodóvar, in the process making the notion of a separate art cinema venue redundant. If the reality of multiplex programming does not always confirm this possibility, then art cinema in the future may well depend upon television—a major source of art film financing in Europe dating from the 1970s—and on the development of the less expensive methods of digital production and exhibition.

SEE ALSO *Exhibition; Fine Art; New Wave*

FURTHER READING

Bordwell, David. "Art Cinema as a Mode of Film Practice." *Film Criticism* 4, no. 1 (Fall 1979): 56–64.

———. *Narration in the Fiction Film*. Madison: University of Wisconsin Press, 1985.

Elsaesser, Thomas. "Putting on a Show: The European Art Movie." *Sight and Sound* 4, no. 4 (1994): 22–27.

Gomery, Douglas. *Shared Pleasures: A History of Movie Presentation in the United States*. London: British Film Institute, 1992.

Horak, Jan-Christopher. "Avant-Garde Film." In *Grand Design: Hollywood as a Modern Business Enterprise, 1930–1939*, edited by Tino Balio, 387–404. Berkeley: University of California Press, 1993.

Lev, Peter. *The Euro-American Cinema*. Austin: University of Texas Press, 1993.

Neale, Steve. "Art Cinema as Institution." *Screen* 22, no. 1 (1981): 11–39.

Nowell-Smith, Geoffrey. "Art Cinema." In *The Oxford History of World Cinema*, edited by Geoffrey Nowell-Smith, 567–575. Oxford, UK: Oxford University Press, 1996.

Tudor, Andrew. "The Rise and Fall of the Art (House) Movie." In *The Sociology of Art: Ways of Seeing*, edited by David Inglis and John Hughson. Basingstoke, UK: Palgrave Macmillan, 2005.

Wilinsky, Barbara. *Sure Seaters: The Emergence of Art House Cinema*. Minneapolis: University of Minnesota Press, 2001.

Tom Ryall

ASIAN AMERICAN CINEMA

Asian American cinema, broadly defined, refers to all films (and videos) produced by filmmakers of Asian descent in the United States. More narrowly defined, Asian American cinema refers to independently produced films that evince an Asian American sensibility (perspective) and/or Asian American subject matter. Materially speaking, only a small fraction of Asian American films achieve commercial distribution: the vast majority are exhibited at film festivals, broadcast on public television, and increasingly are sold directly to home viewers (often via the Internet). While feature-length narrative films achieve more visibility, documentaries dominate festival and television programming.

The term "Asian American" first received currency through its adoption on college campuses in the late 1960s. In years past, Americans of Asian ancestry tended to identify (and form organizations) with nations of origin (China, Korea, and so on). The civil rights era produced new racial formations, among them a growing panethnic sense of Asian American identity, at least among English-speaking Asians born in the United States. These shifting sensibilities are reflected in government policy, which has come increasingly to recognize panethnic terms such as "Asian" and "Pacific Islander," displacing an emphasis on national origin.

In an important sense, then, Asian American cinema could not exist before the "Asian American" conception of racial identity gained acceptance. Furthermore, while some filmmakers might identify themselves as Asian Americans (and their films might thereby evince an Asian American sensibility), without the existence of networks of filmmakers, institutions devoted to the production and distribution of films, and an audience or marketplace for the films, the label of Asian American cinema remains purely academic. Therefore, while the term "Asian American" might be applied retrospectively to describe people or films made before the 1960s, such semantic relabeling obscures the historical specificity of films produced by cultural institutions established in the 1970s and 1980s, although a prehistory of Asian American cinema can be traced back to the 1910s.

PRECURSORS

Asian Americans have been prominently involved in the US film industry since the 1910s. While none of these filmmakers may have thought of themselves as "Asian Americans," many of the most famous demonstrated a racial consciousness that suggests they are ancestors of the ethnically identified filmmakers who followed in their footsteps. For example, after the matinee idol Sessue Hayakawa (1889–1973) made such an impression as a villain in *The Cheat* (Cecil B. DeMille, 1915) he contractually required Paramount to cast him as the hero (and often romantic lead) as often as they employed him as a villain. When *The Cheat* was reissued in 1918, Hayakawa's character was identified as Burmese in deference to Japan's role as a wartime ally; given that context of racial sensitivity, it is reasonable to conclude that Hayakawa was motivated by concerns about racial stereotyping as much as by an actor's desire for varied roles. With the founding of Haworth Pictures in 1918, Hayakawa became arguably the first Asian to head a US production company. Films such as *The Dragon Painter* (1919) were set in Japan, evinced themes drawn from Japanese philosophy, and influenced later generations of

Asian American artists (for example, the jazz musician Mark Izu, who composed a score for *The Dragon Painter*).

If Hayakawa struggled with the roles granted him by Hollywood, the options open to Anna May Wong (1905–1961) were limited still more. As a woman, Wong was typically cast as either a "Butterfly" or a "Dragon Lady," the specifically orientalist inflections of the woman as victim and vamp. At the age of seventeen, Wong starred in *The Toll of the Sea* (1922), Technicolor's first feature film using its two-strip color process. The film's plot was lifted from *Madame Butterfly*: Lotus Flower surrenders her child to her American lover and his white wife and then commits suicide. This was the first of many roles in which convention dictated that Wong's character expire to redress the taboo of interracial romance. Citing her frustration with such limitations, Wong departed in 1928 for Europe, where she tackled some of the most interesting and complex roles of her career in films such as *Schmutziges Geld* (*Song*, 1928) and *Piccadilly* (1929). Wong's European roles were still orientalist, with her exotic sexuality emphasized in the manner of her contemporary Josephine Baker (1906–1975), but her characters often drove the plot, exhibiting an agency largely absent from her US roles. In the early 1930s Wong crossed the Atlantic frequently to make films such as *Shanghai Express* (1932) in the United States and *Chu Chin Chow* (1934) in England. After losing the lead role in MGM's adaptation of Pearl S. Buck's *The Good Earth* (1937) to the white actress Luise Rainer (b. 1910), Wong traveled to China to see her family and to study Mandarin. Wong was received with some controversy in China, where many in the cultural elite had disapproved of many of her film roles. Wong's film career was virtually ended by the mid-1940s, although she did star in a mystery series for the Dumont Network in 1951 (*The Gallery of Madame Lui-Tsong*).

Winifred Eaton Reeve was most likely the first significant Hollywood screenwriter of Asian ancestry. Born in Montreal in 1875 as Winifred Eaton to an English father and a Chinese mother, Eaton adopted a Japanese persona and published a number of best-selling novels under the pen name Onoto Watanna in the first two decades of the twentieth century. Arriving in New York in 1924, she was hired to head the scenario department at Universal's New York headquarters, then transferred to Hollywood the following year. She is credited with a half-dozen screenplays in the late 1920s, most notably *Shanghai Lady* (with Houston Branch, 1929) and *East Is West* (with Tom Reed, 1930).

James Wong Howe (1899–1976) immigrated to the United States from China with his family at the age of five. Hollywood lore has it that Howe, while working as a still photographer for Famous Players–Lasky, was championed by the actor Mary Miles Minter (1902–1984) and given the opportunity to shoot two of her films in 1923. Over the next fifty years, Howe shot over 125 feature films, winning Academy Awards® for *The Rose Tattoo* (1955) and *Hud* (1962). He is known as an innovator in deep-focus cinematography, the use of low-hung ceilings (*Transatlantic* [1931]), and hand-held camera work (he shot the boxing sequence in *Body and Soul* [1947] on roller skates), and most of all for his lighting. Howe directed only two feature films, the story of the Harlem Globetrotters, *Go, Man, Go!* (1954), and Richard Derr's 1958 portrait of Lamont Cranston, the Shadow, *The Invisible Avenger*.

REPRESENTATION AND STEREOTYPES

Representations of Asians have been at the center of US film history from its inception. At the turn of the twentieth century, interest in the Spanish-American War was met with both "actualités" (documentary or news footage) and "reenactments" (staged depictions of key events). These early representations drew from US attitudes toward other races: early cartoons depicted Filipinos as vaguely African in appearance, for example, and a 1899 film, *Filipinos Retreat from Trenches*, employed African American actors to portray Filipino insurgents. Throughout film history, cinematic portrayals of Asians and Asian Americans have shifted in response to world events and US foreign policy on the one hand, and have drawn from a legacy of Western attitudes toward the "Orient" on the other.

Edward Said's influential 1979 book *Orientalism* had a major impact on postcolonial studies, cultural studies generally, and literary studies specifically. Said argued that orientalism was not a politically neutral field of knowledge, but rather a system of governing the so-called Orient. (Note that in Europe the term "Orient" has traditionally referred to North Africa [the "Middle East"] and the Indian subcontinent [the "Near East"], whereas in the United States "Orient" typically refers to the "Far East.") While Said was specifically concerned with representations of the Middle East, scholars interested in East Asia and in Asian Americans have appropriated the term. Said argued that European writings did not illuminate the Orient so much as they revealed European attitudes about neighboring lands. After Said, then, to label a text as "orientalist" is to imply that it is culturally biased, trafficking in stereotypes of sensuality, decadence, and weakness.

Said touched briefly on the sexual aspects of orientalism, but did not fully develop these arguments. Said's conception of orientalism as the will to dominate and possess is entirely congruent with patriarchal sexuality.

The "white man's burden" (the title of an 1899 poem by Rudyard Kipling, subtitled "The United States") justifies imperial domination under the guise of uplift, but is then faced with a dilemma of integration and assimilation. In Gayatri C. Spivak's formulation, the white man's burden is specifically inflected as "white men saving brown women from brown men" (287), thus allowing for simultaneously repressing Asian masculinity and celebrating Asian femininity.

Rapidly changing geopolitical circumstances, such as shifting attitudes toward US colonialism in Asia, produced complex and contradictory representations. Shifting US relations with China offer another example: in the 1920s and 1930s Hollywood depicted Chinese as despots or warlords, most famously in the figure of Fu Manchu. As China developed into an ally, the Charlie Chan figure gained ascendance, but when the Communists came to power in 1949, Hollywood shifted its attention back to Japan and Korea, where US military presence was bringing Americans into closer contact with Asia.

Fu Manchu, created by Sax Rohmer (1883–1959) (Arthur Henry Sarsfield Ward) in the 1910s, is the prototypical despot bent on world domination. Fu Manchu's criminal successes are dependent not just on his position as king of a criminal underworld, but also on his tremendous intellect and scientific genius. Fu Manchu is simultaneously ascetic and sexually threatening, which is to say that his Scotland Yard foes suppose his deviance to extend to misogyny even as he seems repulsed by virile masculinity. In seeming polar opposition to Fu Manchu, Charlie Chan represents law and order. Created by Earl Derr Biggers (1884–1933), the Chinese detective from Honolulu was portrayed by Warner Oland (1879–1938) in a popular series of films produced by Fox from 1931 to 1942. Upon Oland's death in 1938 the role was taken over by Sidney Toler (1874–1947), and when Fox ended production Toler continued to play Chan in a series produced at Monogram starting in 1944. Upon Toler's death, Roland Winters (1904–1989) took on the role until the Monogram series ended in 1949. (In total, Fox made twenty-seven films, Monogram made seventeen.) Accompanied by his "Number One Son" (played with all-American vim by Keye Luke [1904-1991]), who did much of his legwork, Chan traveled the globe, and his reputation as a brilliant detective preceded him and typically won over racist skeptics. Chan is perhaps best known for his aphorisms, witty sayings that have been derided by his detractors as "fortune-cookie philosophy."

Fu Manchu and Charlie Chan are seeming opposites, but both were known for their keen intellects and weak bodies (both men delegated strenuous activity to their children—Fu Manchu to his vamp daughter, Chan to his eldest son). Another curious point of similarity is their paradoxical sexuality: Fu simultaneously asexual and predatory, Chan seemingly shy but blessed with dozens of children. In Hollywood films, such paradoxes were typical for Asian masculinity. The "chink" in Griffith's *Broken Blossoms* (1919), played by Richard Barthelmess (1895–1963), is a noble figure in large part due to his refusal to act on the sexual desires that inspire his devotion; General Yen (Nils Asther) in *The Bitter Tea of General Yen* (1933) commits suicide and thus spares the missionary (Barbara Stanwyck) the need to resolve her own anxieties about miscegenation.

The situation for Asian femininity was somewhat different. The roles accorded to Asian and Asian American women in the studio era were of course constrained by Hollywood conceptions of gender. Career women, regardless of race, were portrayed as homewreckers or dragon ladies of a sort. Nevertheless, US attitudes toward miscegenation cannot be discounted when considering cinematic depictions of gender. Romantic relationships between Asian women and white men were far more prevalent than those between Asian men and white women, in accordance with US perceptions about cultural difference and assimilation (men posed a threat of ineradicable foreignness while women had the potential for absorption into US culture). In the years following World War II, when US gender roles were being redefined in large part due to the legacy of Rosie the Riveter, the popular representation of working women during the period, the perceived traditionalism of Asian cultures (an orientalist perception) marked Asian women as domestically oriented and subservient. Concurrently, the US occupation of Japan and Okinawa following World War II, and US involvement in the war in Korea (1950–1953), were responsible for significant numbers of interracial marriages (between US servicemen and foreign nationals) as well as, perhaps, an association of Asian women with prostitution. In the 1957 film *Sayonara*, Marlon Brando (1924–2004) portrayed an Air Force officer stationed in occupied Japan who falls in love with a Japanese woman (Miiko Taka) after much soul-searching. The film's message of racial tolerance is put in service of a conservative affirmation of the sexist ideology of romantic love. The apotheosis of romantic melodrama in this mode was *The World of Suzie Wong* (1960), adapted from a Broadway play that was in turn adapted from a best-selling novel by Richard Mason (1919–1997). An American expatriate (William Holden) falls in love with a Hong Kong prostitute (Nancy Kwan) and (again, after much soul-searching) asks her to follow him (presumably, back home to the United States). While *Sayonara*'s heroine was a woman of some social standing, Suzie Wong transmitted the notion

that Asian women are inherently submissive, even to the point of depicting Suzie's friends complimenting her for inspiring violent jealousy in her lover.

These romantic melodramas differed from pre-1940 tragic romance narratives by allowing the interracial attraction to be consummated. Movies made under the Production Code generally ended with the death of one of the lovers (with the white partner surviving more often than not). Furthermore, the Asian characters were typically portrayed by a white actor made up in "yellow face" makeup (minimally, minor prosthetics to alter the shape of the eyes). Cultural conventions dictated that if the characters were of different races, it would be preferable if the actors were both white. Thus the practice of "yellow face" casting was driven not solely by economic concerns (casting a film with established white stars in favor of unknown Asian American actors), but also by responsiveness to societal taboos.

FROM SHORT SUBJECTS TO FEATURE FILMS

While the films produced by Sessue Hayakawa in the 1910s and 1920s are tenuously related to Asian American film production a half-century later, other filmmakers have a more direct relation by virtue of their subject matter and perspective, as well as their independent productions. The prehistory of Asian American cinema includes *A Filipino/a in America* (1938), a 16mm film produced by the University of Southern California student Doroteo Ines; the 8mm "home movies" shot by David Tatsuno in the Topaz internment camp during World War II (recognized in 1997 by the Library of Congress's National Film Registry); and Tom Tam's *Tourist Bus Go Home* (1969), a silent 8mm film documenting protests against tours of New York's Chinatown.

The period of the 1970s saw the rise of media arts collectives and centers and the filmmakers affiliated with them officially or unofficially. Many of their short films were shot without synchronized sound and utilized an essayistic mode of voice-over narration: *Manzanar* (Robert Nakamura, 1972), *Dupont Guy: The Schiz of Grant Avenue* (Curtis Choy, 1976), *Wong Sinsaang* (Eddie Wong, 1971). Loni Ding produced more conventional documentaries (*How We Got Here: The Chinese*, 1976) as well as children's programming such as the series *Bean Sprouts* (1983). Nakamura, Duane Kubo, and others made *Hito Hata: Raise the Banner* (1980), arguably Asian American cinema's first feature-length narrative film.

Asian American cinema's networks are built around the spine of a number of regional media arts centers, supported by grants from federal and state agencies as well as private foundations. Los Angeles's Visual Communications (VC) was the first significant Asian American media-arts collective, coalescing around a core of filmmakers associated with the University of California Los Angeles's ethno-communications program. In 1971 VC was granted nonprofit status and produced a number of short films (primarily documentaries) over the next decade. In 1976 Asian CineVision (ACV) was founded in New York City. Centered initially in Chinatown, ACV organized workshops in video technique with the aim of producing programming for public-access cable, and it organized its first film festival in 1978. Following in ACV's footsteps, most of the media-arts organizations founded since have organized annual film festivals, including Seattle's King Street Media, Boston's Asian American Resource Workshop, and Washington, DC's Asian American Arts and Media. Chicago's Foundation for Asian American Independent Media (FAAIM), which evolved out of the Fortune4 group that organized a nationwide tour of Asian American rock bands, put on its first showcase in 1996: it remains to be seen whether future organizations will focus on maintaining production facilities or on promoting Asian American arts generally.

In 1980 the first conference of Asian American filmmakers was held in Berkeley, California. Motivated in part by the report "A Formula for Change" by the Corporation for Public Broadcasting (CPB), which identified the need for greater inclusion of minorities within PBS onscreen and off-, the conference produced a national organization, the National Asian American Telecommunications Association (NAATA) based in San Francisco. The NAATA organizers no doubt made note of the fact that CPB had provided funding to the Latino Consortium in 1979; CPB formally recognized the Latino Consortium and NAATA as "minority consortia" in 1980. In effect, CPB funds NAATA, which in turn funds independent filmmakers, whose projects are then slated for PBS broadcast. NAATA's mandate thus favors documentary projects suited for television broadcast, and the San Francisco Asian American International Film Festival features nonfiction programming to a greater degree than the annual festivals in New York, Los Angeles, and elsewhere. (See Gong in Feng, *Screening Asian Americans*, pp. 101–110.)

The early 1980s saw the emergence of a number of documentarians in conjunction with PBS's increased receptivity to minority filmmakers. Loni Ding made *Nisei Soldier* (1983) and *The Color of Honor* (1987), and Christine Choy and Renee Tajima collaborated on *Who Killed Vincent Chin?* (1987). Arthur Dong (*Forbidden City, USA*, 1986) and Curtis Choy (*Fall of the I-Hotel*, 1983) were joined by Steven Okazaki (*Unfinished Business*, 1985; *Days of Waiting*, 1990) and Mira Nair (b. 1957) (*So Far from India*, 1982; *India Cabaret*, 1985). Okazaki has continued to produce

WAYNE WANG
b. Hong Kong, 12 January 1949

Named after John Wayne, Wang studied painting at the California College of Arts and Crafts, where he also studied film history and production. Wang worked as a director for a television comedy in Hong Kong in the 1970s before returning to the San Francisco Bay area, working as an administrator for a Chinatown community organization and assisting in the production of children's television programming aimed at Chinese American children.

Chan Is Missing (1981), Wang's breakthrough feature, was originally planned as a video documentary about cab drivers. The cast, which combined theatrically trained actors skilled in improvisation with nonactors in supporting roles, was completed on a budget of $22,500, with the lion's share of funding coming from the American Film Institute and the National Endowment for the Arts. Along with *sex, lies, and videotape* (Steven Soderbergh, 1989), *Chan Is Missing* has been credited with launching the independent film scene of the 1980s and 1990s.

Wang is perhaps best known for directing the 1993 screen adaptation of Amy Tan's best-selling debut novel *The Joy Luck Club* (1989), financed by Disney's Hollywood Pictures division and produced by Oliver Stone. In the intervening decade, Wang had directed two feature films with funding from public television's *American Playhouse* (both with Chinese American themes, including a 1989 adaptation of Louis Chu's 1961 novel *Eat a Bowl of Tea*), an independent feature with predominantly white characters played by a cast of established actors, and a low-budget film (produced in collaboration with writer-director-actor Spencer Nakasako) drawing upon European art cinema à la Jean-Luc Godard. Wang has demonstrated a commitment to guerrilla filmmaking: establishing himself as a skilled director of studio-owned properties, he has generally followed these mainstream projects with his own productions, taking advantage of technological developments such as digital video to restrict costs and facilitate an improvisatory approach. *Blue in the Face* (1995), for example, was improvised on the same sets and with much of the cast of *Smoke* (1995). Wang followed *Anywhere But Here* (1999), an adaptation of the novel by Mona Simpson, with *The Center of the World* (2001), shot on digital video and written in collaboration with (among others) Paul Auster, who had previously worked on *Smoke* and *Blue in the Face*.

Wang's early films, produced during a period of rapid growth and reconsolidation in the US film industry, have provided the template for independent Asian American feature filmmaking. Wang has expressed the desire not to get pigeonholed as an Asian American or Chinese filmmaker, but he has also returned repeatedly to Asian and Asian American themes. He has demonstrated a commitment to alternative cinematic modes that balances his lowbrow commercial films (*Maid in Manhattan* [2002], *Because of Winn-Dixie* [2005], and *Last Holiday*, 2006). In many ways, Wang's career evinces the same liminality as Asian American cinema as a whole.

RECOMMENDED VIEWING

Chan Is Missing (1981), *Dim Sum: A Little Bit of Heart* (1985), *Eat a Bowl of Tea* (1989), *The Joy Luck Club* (1993), *Smoke* (1995)

FURTHER READING

Liu, Sandra. "Negotiating the Meaning of Access: Wayne Wang's Contingent Film Practice." In *Countervisions: Asian American Film Criticism*, edited by Darrell Y. Hamamoto and Sandra Liu, 90–111. Philadelphia: Temple University Press, 2000.

Patterson, Richard. "Chan Is Missing, or How to Make a Successful Feature for $22,315.92." *American Cinematographer* 64 (February 1983): 32–39.

Wang, Wayne. *Chan Is Missing*. Edited by Diane Mei Lin Mark. Honolulu: Bamboo Ridge Press, 1984.

Peter X Feng

documentaries as well as feature films (*Living on Tokyo Time*, 1987), while Nair has established herself as a feature filmmaker with *Mississippi Masala* (1991), *Kama Sutra: A Tale of Love* (1996), and *Monsoon Wedding* (2001), as well as non–Asian-themed features such as *Hysterical Blindness* (2002) and *Vanity Fair* (2004). Other feature filmmakers to emerge in the decade include Peter Wang (*A Great Wall*, 1986; *The Laser*

Wayne Wang at the time of* Blue in the Face *(1995).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Man, 1988) and perhaps most successfully, Wayne Wang (b. 1949) (*Chan Is Missing*, 1982).

The 1990s witnessed innovative approaches to nonfiction film and video as well as the emergence of a new generation of independent feature filmmakers. Spencer Nakasako collaborated on a series of "camcorder diaries" with Southeast Asian youth in the San Francisco Bay Area (*A.K.A. Don Bonus*, 1995, with Sokly Ny; *Kelly Loves Tony*, 1998, with Kelly Saeteurn and Tony Saelio; *Refuge*, 2002, with Mike Siv). The video artists Richard Fung (*The Way to My Father's Village*, 1988; *My Mother's Place*, 1990; *Sea in the Blood*, 2000), Rea Tajiri (*History and Memory*, 1991), and Janice Tanaka (*Memories from the Department of Amnesia*, 1989; *Who's Going to Pay for These Donuts, Anyway?*, 1993) combined documentary technique with first-person videomaking in a series of strikingly personal video essays, while the experimental filmmaker Trinh T. Minh-Ha critiqued conventional ethnographic, documentary, and fiction film practices in *Reassemblage* (1982), *Surname Viet Given Name Nam* (1989), and *A Tale of Love* (1995). Tajiri has also directed a feature film, *Strawberry Fields* (1997), as well as a more conventional documentary, *Yuri Kochiyama: Passion for Justice* (1993, with Pat Saunders).

The feature filmmakers Quentin Lee and Justin Lin (b. 1973) collaborated on *Shopping for Fangs* (1997); Lin's *Better Luck Tomorrow* (2003) was picked up for commercial distribution by youth-oriented MTV Films. Tony Bui (b. 1973) established himself as an art-house filmmaker with *Three Seasons* (1999) and *Green Dragon* (2001). Certainly the most successful of these filmmakers was Ang Lee (b. 1954), whose first features were produced with Taiwanese funding (*Pushing Hands*, 1992; *The Wedding Banquet*, 1993) and who has escaped pigeonholing with Emma Thompson's adaptation of Jane Austen's *Sense and Sensibility* (1993), as well as *The Ice Storm* (1997), *Hulk* (2003), based on the popular Marvel Comics character, and the gay-themed western *Brokeback Mountain* (2005).

The audience for Asian American film remains small: it is not just that there are fewer Asian Americans than African Americans and Latinos, but also that a smaller percentage of Asian Americans are regular consumers of film and the other arts, perhaps due to language barriers (foreign-born Asians outnumber US-born). To survive, independent filmmakers have relied heavily on grassroots and Internet-based publicity campaigns. The release strategy for *The Debut* (Gene Cajayon, 2000) and *Robot Stories* (Greg Pak, 2003) involved a city-by-city rollout, with reliance on e-mail lists to spread word of mouth. Evolving distribution technologies may impact independent filmmakers in surprising ways, perhaps bringing them into more direct contact with their audiences. At the dawn of the twenty-first century, however, regional film festivals, video distribution through NAATA, and airings on PBS are still the primary venues for Asian American cinema.

The return of Hong Kong to Chinese rule in 1997 precipitated an exodus of action stars and filmmakers. Hollywood has been eager to assimilate the expertise of these filmmakers as well as exploit their popularity in the Asian market. The impact of these new arrivals on Asian American feature filmmaking is uncertain. Directors have typically taken on mainstream US projects without discernible Asian content. Actors such as Chow Yun-fat (b. 1955) (*The Replacement Killers*, 1998; *Bulletproof Monk*, 2003) and Jet Li (b. 1963) (*Romeo Must Die*, 2000; *Cradle 2 the Grave*, 2003), by virtue of their appearances on screen, sometimes inspire narratives that account for their presence on US soil—either marking them as foreign or temporary visitors, or narrativizing their immigration status. Such movies arguably dramatize

The ensemble cast of Wayne Wang's* The Joy Luck Club *(1993). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

an Asian American context. However, it is also the case that the importation of established stars does little to increase the visibility of Asian American independent filmmaking. From Hollywood's perspective, the Asian American audience (as a market) is equally receptive to escapist entertainment with established Asian stars as it is to independent (not to say art-house) movies with unknown Asian American stars.

In contrast with the Hong Kong industry, there has been virtually no crossover from the Hindi cinema of India (known as Bollywood). Indian film stars have occasionally appeared in English-language films produced in Canada and the United Kingdom, which is not surprising given patterns of Indian migration between former Commonwealth nations. The most notable US-based filmmaker of South Asian ancestry is Mira Nair, who has produced films in the United States as well as in India. Interestingly, many of these films produced by Britons and Canadians of South Asian ancestry, such as Hanif Kureishi (b. 1954), Gurinder Chadha (b. 1966), and Deepa Mehta (b. 1950), have much in common with Asian American narrative filmmaking. While the context of the north of England may differ significantly from that of the Atlantic seaboard of the United States, thematizations of acculturation, racism, and romance suggest that much can be learned by taking a "diasporic" approach, comparing films made by Asian minorities in "Western" (English-speaking) countries. Many of Kureishi's films have been produced by Channel Four Films (later Film Four) or for the BBC; like NAATA and CPB in the United States, then, the national television service in the United Kingdom is specifically tasked to distribute money to diverse, often first-time filmmakers. Unlike the US system, however, Channel Four funds primarily narrative features.

SEE ALSO *Diasporic Cinema; Race and Ethnicity*

FURTHER READING

Feng, Peter X. *Identities in Motion: Asian American Film and Video*. Durham, NC: Duke University Press, 2002.

———, ed. *Screening Asian Americans*. New Brunswick, NJ: Rutgers University Press, 2002.

Garcia, Roger, ed. *Out of the Shadows: Asians in American Cinema*. Milan: Edizioni Olivares, 2001.

Hamamoto, Darrell, and Sandra Liu, eds. *Countervisions: Asian American Film Criticism*. Philadelphia: Temple University Press, 2000.

Leong, Russell, ed. UCLA Asian American Studies Center and Visual Communications. *Moving the Image: Independent Asian Pacific American Media Arts*. Seattle: University of Washington Press, 1991.

Marchetti, Gina. *Romance and the "Yellow Peril": Race, Sex, and Discursive Strategies in Hollywood Fiction*. Berkeley: University of California Press, 1994.

Said, Edward W. *Orientalism*. New York: Vintage–Random House, 1979.

Spivak, Gayatri Chakravorty. *A Critique of Postcolonial Reason*. Cambridge, MA: Harvard University Press, 1999.

Wong, Eugene Franklin. *On Visual Media Racism*. New York: Arno Press, 1978.

Peter X Feng

AUSTRALIA

Between 1910 and 1912, eighty Australian films were released. In 1913, only seventeen films were released. Ten years later production had dropped to only eight films. A similar pattern of boom and bust occurred in the 1930s and 1940s. The first boom ended in 1912, when the major distributors and exhibitors merged into one company, Australasian Films. The second boom ended in 1946 for similar reasons, when the management of Australia's largest and most profitable studio, Cinesound, decided that investing in local production was too risky and thenceforth concentrated on the distribution and exhibition of American and British films. This decision consigned the Australian feature film industry to a slow death in the 1950s and 1960s, and it was not until a profound cultural and political change in the late 1960s and early 1970s, along with the establishment of a viable infrastructure, that the Australian cinema regained its audience.

OPTIMISM AND GROWTH: THE EARLY YEARS

Australians embraced film from the beginning. Edison's "kinetoscope" 31 mm film-viewers arrived in Sydney in November 1884. Over the next five months, twenty-five thousand Australians viewed the machines. In 1898, Henry Lawson's "The Australian Cinematograph" was published, and the story's imaginative use of color and movement encouraged the film historian Ina Bertrand to describe it as "Australia's first screenplay." Lawson's story appeared two years after Australia's first film, *Passengers Alighting from the Paddle Steamer "Brighton" at Manly*, which was filmed by the Frenchman Marius Sestier (1861–1928) in October 1896. However, it was Sestier's next venture the following month, at the Flemington Racecourse in Melbourne, that captured the public imagination when he filmed a number of races, including the Melbourne Cup race of 1896. Unfortunately, Sestier did not believe that there was much future in his occupation, and he left the country with the negative; it was not until 1969 that a copy of the film was presented to the National Film Library in Canberra.

Early film production came from an unlikely source, the Limelight Department of the Salvation Army. Beginning in 1891, the Limelight Department, under the supervision of its chief technician, Joseph Perry (1863–1943), developed slides to accompany religious presentations (it "officially" opened on 11 June 1892). In 1897 Perry began using motion pictures, and he established Australia's first film studio behind the Salvation Army's Bourke Street headquarters in Melbourne, where Commandant Herbert Booth scripted and directed "feature length" presentations of one-minute films and slides. The most well known was *Soldiers of the Cross*, a lecture on the Christian martyrs that consisted of 15 one-minute films and 220 slides, first screened on 13 September 1900. The popularity of these films encouraged the Salvation Army to undertake secular projects, and in 1901 it produced a thirty-five-minute film, *The Inauguration of the Australian Commonwealth*, on behalf of the New South Wales government.

The Story of the Kelly Gang, Australia's first fully integrated, secular, fictional narrative film, appeared in 1906. Stage productions dramatizing the exploits of Australia's most famous bushranger, Ned Kelly, were common even before his hanging in 1880, and J. & N. Tait, which held the stage rights to the exploits of the Kelly Gang, encouraged the Melbourne chemists Milliard

Johnson and William Gibson to make a film on Kelly's life up to the point where he was captured by the police at the Glenrowan Hotel. With a budget of £1,000, filming took place over a series of weekends in the bush around Melbourne. Although the running time at the first screening on 26 December 1906 was reported to be forty minutes, advertisements for the film claimed its length to be approximately four thousand feet, or sixty-seven minutes, provoking speculation that this was the world's first feature film. The film enjoyed great success in Australia and Britain, where it was advertised as the longest film ever made. It also encouraged the development of the "bushranging genre," Australia's most popular film genre until it was banned by the New South Wales Police Department in 1912. The police justified the ban on the basis that bushranging films ridiculed the law and transformed lawbreakers into heroes. The police claimed that such films would have a negative effect on children and teenagers. The ban lasted until the 1940s.

Australia was a prolific producer of relatively long films between 1906 and 1912. For example, in 1911, when the film industries in the United States and Britain concentrated mainly on short films, more than twenty Australian films exceeded three thousand feet, with nearly half of them greater than four thousand feet. This boom in local production did not last, and during World War I, Hollywood began to dominate Australian screens. By 1920, Australasian Films controlled nearly three-quarters of local exhibition under its Union Theatres banner, and it demonstrated only a sporadic interest in local production. Its main competitor, Hoyts Pictures, was even less interested in local production. In the 1950s Hoyts and Australasian's successor, Greater Union Organisation, was joined by a third national chain, Village Theatres, which became active in the financing and distribution of Australian films in the early 1970s.

AMERICAN CONQUEST, AUSTRALIAN RESISTANCE: 1914 TO 1932

During World War I, the first American film exchanges in Australia opened, and they consolidated their control throughout the 1920s. With the exception of Hercules McIntyre at Universal, who financed a number of films directed by Charles Chauvel (1897–1959), including *In the Wake of the Bounty* (1933), *Forty Thousand Horsemen* (1940), and *Sons of Matthew* (1949), the American companies showed little interest in Australian films and production was sporadic. Consequently, many Australians, such as Louise Carbasse (1895–1980), who achieved stardom as Louise Lovely, the swimmer Annette Kellerman (1887–1975), John Gavin, Snub Pollard (1889–1962), Billy Bevan (1887–1957), Arthur Shirley (1887–1967), and Clyde Cook (1891–1984) enjoyed success in Hollywood.

Although strong patriotic feelings during World War I encouraged the production of propaganda films such as *The Hero of the Dardanelles* (1915), *Within Our Gates, or Deeds That Won Gallipoli* (1915), and *The Martyrdom of Nurse Cavell* (1916), the American domination continued. Before 1914 less than half of films screened in Australia were American; by 1923 the figure had grown to 94 percent. Yet the Australian cinema matured during this period and filmmakers such as Raymond Longford (1878–1959) and Franklyn Barrett (1874–1964) produced their finest films. Longford, in collaboration with his long-term partner Lottie Lyell (1890–1925), directed *The Woman Suffers* (1918), *The Sentimental Bloke* (1919), *Ginger Mick* (1920), *On Our Selection* (1920), *Rudd's New Selection* (1921), *The Blue Mountains Mystery* (1921), co-directed by Lyell, and *The Dinkum Bloke* (1923). Barrett, who shared Longford's interest in distinctly Australian stories, captured the harsh qualities of the Australian outback in films such as *The Breaking of the Drought* (1920) and *A Girl of the Bush* (1921). However, adequate distribution and financing was a perennial problem and Barrett, for example, retired from production in 1922 to concentrate on exhibition in Sydney and Canberra.

Another perennial problem concerned the content of the films. Should Australian films, such as *The Breaking of the Drought*, focus only on recognizably Australian stories and themes, or should they be more universal in the hope that they might appeal to overseas, primarily American, audiences? A concerted effort in the latter direction occurred in 1919, when the actor Reginald "Snowy" Baker (1884–1953) formed a production company with exhibitor E. J. Carroll and his brother Daniel to produce films at their newly renovated Palmerston Studios in Sydney. To this end they imported the American husband-and-wife filmmakers, the director Wilfred Lucas (1871–1940) and the screenwriter Bess Meredyth (1890–1969), together with the American actress Brownie Vernon (1895–1948), the Hollywood cinematographer Robert Doerrer, and the production assistant John K. Wells to make three films starring Baker: *The Man from Kangaroo* (1920), *The Shadow of Lightning Ridge* (1920), and *The Jackeroo of Coolabong* (1920). Although these films were attacked by the local critics for their "Americanisms," Australian audiences flocked to them, and they were subsequently reedited and retitled for the American market. After the completion of *The Jackeroo of Coolabong*, Baker left Australia with Lucas and Meredyth and enjoyed a modest career in a series of westerns and action films in Hollywood in the 1920s.

The importance of the American market was also a crucial factor in removing Raymond Longford from *For the Term of His Natural Life* (1927), a film he had been preparing for Australasian Films. In the hope of

improving American sales, Longford was asked to step aside in favor of the visiting American director Norman Dawn (1884–1975). Dawn then proceeded to hire the American cameraman Len Roos and the Hollywood actors George Fisher (1891–1960) and Eva Novak (1898–1988) as the budget escalated to fifty thousand pounds, twenty times the cost of the average Australian film. Released in June 1927, *For the Term of His Natural Life* was an immediate success in Australia but, partly due to the arrival of sound, failed in America.

KEN G. HALL AND CINESOUND: AUSTRALIA'S "HOLLYWOOD" STUDIO

At the nadir of the Depression in 1931, the controlling shareholder of Australasian Films forced the company into liquidation. Immediately, the managing director, Stuart Doyle, formed a new company, Greater Union Theatres, and the following year he created Australia's most financially successful studio, Cinesound Productions, under the supervision of Ken G. Hall (1901–1994). Beginning with *On Our Selection*, Hall produced, directed, and was often the writer of seventeen films between 1932 and 1940, which was Cinesound's total output except for one film, *Come Up Smiling* (renamed *Ants in His Pants* after it was previewed in Hobart in 1939), and even in this film, Hall's influence was evident, as it was based on his script (under the pseudonym John Addison Chancellor). Every Cinesound production was profitable, although *Strike Me Lucky* (1934), starring Australia's most popular stage and radio comedian, Roy Rene (1892–1954), only recovered its costs some time after its initial release.

Hall, who visited Hollywood in 1925 to observe film production techniques, modeled Cinesound on the Hollywood studio system. He tried to minimize the chances of failure with a formula that emphasized the "Australianness" of Cinesound Productions through dialogue and settings within a narrative structure that appealed to audiences familiar with Hollywood films. The most successful Cinesound productions were the series of "Dad 'n' Dave" films starring Bert Bailey (1868–1953) as Dad Rudd and Fred MacDonald (1895–1968) as his slow-witted son, Dave. Loosely based on the characters created by Steele Rudd (1868–1935), Hall directed *On Our Selection*, *Grandad Rudd* (1935), *Dad and Dave Come to Town* (1938), and *Dad Rudd MP* (1940), Cinesound's last production. Hall's versatility also included a wide range of genres from society melodramas (*The Silence of Dean Maitland*, 1934, and *Broken Melody*, 1938), to adventure melodramas (*Orphan of the Wilderness*, 1936; *Thoroughbred*, 1936; *Lovers and Luggers*, 1937; *Tall Timbers*, 1937), and musicals (*Gone to the Dogs*, 1939) as well as various forms of comedy (*It Isn't Done*, 1937, *Let George Do It*, 1938). In 1938 he persuaded Cecil Kellaway (1893–1973) to return to Australia from Hollywood, where he had a contract with RKO, for one of his best films, *Mr. Chedworth Steps Out* (1939). Kellaway plays George Chedworth, a likeable family man victimized by a pretentious wife, ungrateful employers, and a son (Peter Finch) addicted to gambling. This gentle melodrama combined comedy with a subtle critique of Australian middle-class family life in the late 1930s.

GOVERNMENT INTERVENTION IN THE 1920s AND 1930s

A Royal Commission was established in 1927 to investigate the influence of Hollywood films, and although there were concerns over the state of the Australian film industry, the commission was equally concerned by the decline of the number of British films screened in Australia. In 1913 British films represented 26.3 percent of the total number of imported films, but by 1923 this figure had fallen to 3.4 percent. Although the commission recommended protection for the British industry with an exhibition quota, it did nothing to change American domination. In the 1930s the Fox film company purchased a controlling share in Hoyts, while MGM and Paramount secured their own first-run theaters. In 1945 the British Rank Organisation acquired a controlling interest in Union Theatres.

In 1934 an inquiry established by the New South Wales government recommended a five-year distribution and exhibition quota for Australian films. The resultant NSW (New South Wales) Cinematograph Films (Australian Quota) Act of 1935 required that 5 percent of all films handled by distributors and 4 percent of all those screened by exhibitors in the first year should be Australian. The act also encouraged the establishment of a new studio modeled on the Gaumont-British National Studios in London, namely National Studios, built at Pagewood in Sydney. However, its first film, *The Flying Doctor* (1936), with the American actor Charles Farrell (1901–1990) in the lead role under the direction of the British actor Miles Mander (1888–1946), failed badly, and the company only made one more film, *Rangle River* (1936), an Australian western written by Zane Grey (1872–1939) during a visit to Australia and starring the Hollywood actor Victor Jory (1902–1982) and the British actor Robert Coote (1909–1982), under the direction of the American Clarence Badger (1880–1964). Although *Rangle River* was commercially and critically successful in Australia, it did not receive an American release until 1939, and by then National Films had collapsed.

Other than *The Flying Doctor* and *Rangle River*, Charles Chauvel's *Uncivilised* (1936) was the only other film to be made as a direct result of the NSW Quota Act

PETER WEIR

b. Sydney, New South Wales, Australia, 21 August 1944

Peter Weir's *Picnic at Hanging Rock* (1975) was hailed as a seminal moment in the development of the Australian film industry. This film, together with *Sunday Too Far Away* (1975), was perceived as evidence that the local film industry had moved beyond the "ocker" comedies of the early 1970s to producing mature, aesthetically complex films. This tale of a small group of late-Victorian schoolgirls, who vanish while exploring the volcanic outcrop known as Hanging Rock north of Melbourne, was heavily influenced by the conventions of the art cinema, with its ambiguous closure and strong reliance on symbolism. The film was a commercial and critical success after it won acclaim at Cannes in 1976.

Weir began directing during a period when there was, in effect, no Australian feature film industry. His first film, made in 1967 for the social club of a Sydney television channel, was a 16mm comedy, *Count Vim's Last Exercise*. He continued directing 16mm films as well as filming sequences for a local television program. In 1969 he joined the Commonwealth Film Unit and made two low-budget films, the comedy *Homesdale* (1971), which won the Grand Prix at the 1971 Australian Film Awards, and a rare example of Australian Gothic, *The Cars That Ate Paris* (1974).

Weir's interest in the mystical aspects of nature is also apparent in *The Last Wave* (1977), but issues of Australian identity are explored most fully in *Gallipoli* (1981), a retelling of the military disaster on the Dardanelles in 1915 starring Mel Gibson. The film emphasizes the nexus between athletics and war in the formation of Australian national identity, concluding with a striking freeze-frame as the two young men dash across the bloody battlefields at Gallipoli to their deaths.

After the success of *The Year of Living Dangerously* (1982), Weir left for Hollywood, where he has continued to explore various permutations of the individual seemingly out of his depth in an "alien" culture. Weir's pre-1977 films were influenced more by European art cinema than by mainstream Hollywood cinema, but since his move to America in the early 1980s, his American films have tried to assimilate aspects of the former mode into the grander narrative and economic demands of the latter. *Witness* (1985) and *Dead Poets Society* (1989) have fared better in this regard than *The Mosquito Coast* (1986) and *Fearless* (1993). Weir received best director nominations for *Witness*; *The Truman Show*; and *Master and Commander: The Far Side of the World* (2003). Weir's screenplay for *Green Card* (1991) was also nominated for an Academy Award®.

RECOMMENDED VIEWING

Picnic at Hanging Rock (1975), *The Last Wave* (1977), *Gallipoli* (1981), *The Year of Living Dangerously* (1982), *Witness* (1985), *Dead Poets Society* (1989), *The Truman Show* (1998), *Master and Commander: The Far Side of the World* (2003)

FURTHER READING

Bliss, Michael. *Dreams within a Dream: The Films of Peter Weir*. Carbondale: Southern Illinois University Press, 2000.

Rayner, Jonathan. *The Films of Peter Weir*. London: Cassell, 1998.

Geoff Mayer

of 1935. In December 1938 the New South Wales government offered guaranteed bank overdrafts to local productions and, again, Charles Chauvel benefited as the guarantee provided 50 percent of the financing for his most popular film, *Forty Thousand Horsemen* (1940), a stirring war film celebrating the courage of Australian soldiers in the Sinai Desert campaign during World War I. An ardent nationalist, Chauvel directed only nine feature films, including Errol Flynn's (1909–1959) first film, *In the Wake of the Bounty* (1933).

THE BARREN YEARS: 1945 TO 1969

Unfortunately, *Forty Thousand Horsemen*, which premiered six months after Cinesound's final film, *Dad Rudd, MP*, marked the end of an era. For the next thirty years the Australian film industry diminished to a point where, in the 1960s, it barely existed. Only nine Australian feature films, produced independently, were released during World War II. The high point, however, was not a feature film but *Kokoda Front Line*, a special edition of the weekly newsreel *Cinesound Review*, which

Peter Weir shooting* The Mosquito Coast *(1986). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

won an Academy Award® for the best documentary in 1942. After the war the British studio Ealing tried hard to convince Greater Union, the parent company for Cinesound, to join with it in the production of Australian films. This followed the worldwide success of Ealing's first Australian production, *The Overlanders* (1946), an epic adventure starring Chips Rafferty (1909–1971) as the leader of a small group who drive eighty-five-thousand cattle two thousand miles from Western Australia to the Queensland coast during the early years of World War II. Greater Union, however, was not interested in resuming production, and after two more films Ealing abandoned its plan.

This was symptomatic of the 1950s, a decade of lost opportunities. Only a few filmmakers, such as the New Zealander Cecil Holmes (1921–1994) and the actor Chips Rafferty, in partnership with the director Lee Robinson (1923–2003), kept the industry alive with low budget action melodramas such as *The Phantom Stockman* (1953), *King of the Coral Sea* (1954), and *Walk into Paradise* (1956). This was a period dominated by overseas companies. The British made *Smiley* (1956), *The Shiralee* (1957), *Robbery under Arms* (1957), *Smiley Gets His Gun* (1958), and *The Siege of Pinchgut* (1959), while the Americans filmed *The Kangaroo Kid* (1950), *Kangaroo* (1952), *Summer of the Seventeenth Doll* (1959), *On the Beach* (1959), *Shadow of the Boomerang* (1960), and *The Sundowners* (1960). The lack of regular film work meant that many Australian actors, such as Peter Finch (1916–1977), Ron Randell (1918–2005), John McCallum (b. 1917), Charles Tingwell (b. 1923), Grant Taylor (1917–1971), Guy Doleman (1923–1996), Michael Pate (b. 1920), Jeanette Elphick (1935–1988) (Victoria Shaw), and Reg Lye (1912–1988) left for either Britain or Hollywood.

THE AUSTRALIAN NEW WAVE: THE COMEDIES

While the feature film industry languished in the 1950 and 1960s, this was a relatively rich period for documentary and nonfiction film. The visit to Australia in 1940 by John Grierson (1898–1972) helped the establishment of the National Film Board in 1945, which was modeled on the Grierson-inspired National Film Board of Canada. This evolved into the Commonwealth Film Unit, and in 1973 it became Film Australia. Directors such as Peter Weir (b. 1944), Tim Burstall (1927–2004),

Michael Thornhill (b. 1941), Esben Storm (b. 1950), Brian Hannant (b. 1940), and Olivier Howes (b. 1940) produced films for this organization and, together with Ken Hannam (1929–2004) and Carl Schultz, who gained experience in television, and Fred Schepisi (b. 1939), who emerged from the advertising industry, there was a pool of talent eager to make feature films in the late 1960s and early 1970s. All that was needed was an adequate infrastructure that could assist with financing, distribution, and exhibition. This took shape when Prime Minister Harold Holt (1908–1967) established the Australian Council of the Arts, with a Film and Television Committee, in 1967. In May 1969 this committee recommended the establishment of a national film and television school, which opened in 1973; a film development corporation; and an experimental film fund. All three recommendations were accepted by the government, and with the passage of the Australian Film Development Corporation Bill in 1970, Australian film was finally recognized in a parliamentary act.

Among the first films to benefit from government assistance were two "ocker" comedies: *Stork* (1971) and *The Adventures of Barry McKenzie* (1972). The "ocker" comedies of the 1970s were developed by nonmainstream writers and actors associated with progressive theatrical groups such as the Melbourne-based Pram Factory. The "ocker" films were urban in setting and were usually grotesque parodies that lampooned various aspects of Australian life. *Stork*, scripted by David Williamson (b. 1942) from his play, was directed by Tim Burstall, who was a key figure in the revival of the feature film industry. The film, with a budget of $70,000, was shot in Melbourne on 16mm film stock, and it received $7,000 from the Experimental Film and Television Fund. To recover costs, Burstall and his associates successfully screened the film themselves before it was picked up for distribution by Roadshow. *The Adventures of Barry McKenzie* was more fortunate, as its entire $250,000 budget was provided by the Australian Film Development Corporation. Directed by Bruce Beresford (b. 1940), scripted by Barry Humphries (b. 1934) from his own comic strip, and produced by Phillip Adams (b. 1939), *The Adventures of Barry McKenzie* benefited from the easing of censorship in Australia, where it received the "R" certificate ("Restricted," people under 18 years of age were prohibited from attending these films). This bawdy comedy featured copious amounts of beer drinking and vomiting and numerous scenes demonstrating the sexual inadequacy of its dim-witted Australian protagonist (Barry Crocker) during his "adventures" in Britain. The success of the film in both Australia and Britain encouraged local investment. Burstall's *Petersen* (1974), scripted by David Williamson and starring Jack Thompson (b. 1940) as the electrical tradesman who enrolls at a university and enters into an affair with his married tutor, received a more positive endorsement from the critics. Similarly, *Don's Party* (1976), directed by Beresford from Williamson's script, was also well received for its incisive critique of the failed dreams of a small group of people attending a party on the night of the 1969 election.

Sex comedies, such as Burstall's *Alvin Purple* (1973), emerged in the early 1970s as an alternative to the "ocker" comedies. These films were much less confrontational in their criticisms of Australian attitudes. *Alvin Purple*, for example, was based on the simple premise of a naive young man (Graeme Blundell) who cannot understand why every woman he meets wants to have sex with him. It became Australia's most successful film in the 1970s and was followed by a sequel, *Alvin Rides Again* (1974), and a television series.

FROM THE NEW WAVE TO GENRE FILMS

In 1972 the premier of South Australia, Don Dunstan, established the South Australian Film Corporation, and three years later this organization produced two films that changed the nature of the Australian film industry: *Sunday Too Far Away* and *Picnic at Hanging Rock* (both 1975). The corporation was also involved in many other notable productions during this period, including *Storm Boy* (1976), *"Breaker" Morant* (1980), and Peter Weir's *The Last Wave* (1977) and *Gallipoli* (1981). Its success inspired the other states to establish similar organizations and provided an ideal environment for directors such as Weir to develop a style of filmmaking that was noticeably different from the prevailing Hollywood style. Many of its films, including television productions such as *Sara Dane* (1982) and *Robbery under Arms* (1985), were set in the past and characterized by spectacular cinematography; character-based narratives; and downbeat, or open, endings.

The best film to emerge from this period, *Sunday Too Far Away*, was filmed on location near Port Augusta in South Australia. The setting is a shearing station in 1956, and while it details the rough mateship of men separated from wives and girlfriends, a sense of melancholy permeates the film. Aside from winning major awards in Australia, it was selected for screening at the Director's Fortnight at the Cannes Festival, and it also received generous praise from British critics. While Hannam's film favored a low-key realist style, Weir's *Picnic at Hanging Rock* was more in keeping with the European art film, as it largely eschewed a driving, coherent narrative style in favor of ambiguity and symbolism. Weir's film, which was based on Joan Lindsay's 1967 book, was concerned with the disappearance of a small group of Victorian schoolgirls who vanish while exploring

David Gulpilil (left) and Richard Chamberlain (center) in Peter Weir's* The Last Wave *(1977). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

the strange volcanic rocks at Hanging Rock, just north of Melbourne. The film was heralded as evidence of the artistic maturity of the Australian film industry.

The success of both films was influential, and they were followed by a series of low-key period films in the next four years, including *Caddie* (Donald Crombie, 1976) and *The Irishman* (1978), *Storm Boy* (Henri Safran, 1976), *Break of Day* (Hannam, 1976), *The Picture Show Man* (John Power, 1977), *The Getting of Wisdom* (Beresford, 1977), *The Mango Tree* (Kevin Dobson, 1977), and *Blue Fin* (Carl Shultz, 1978). The languid pacing and downbeat tone of these films encouraged producer, author, and radio commentator Phillip Adams to catalog them as "elegiac images of failure."

Bruce Beresford's *Money Movers* (1979) and George Miller's *Mad Max* (1979) were tough crime genre films and represented a significant change. Beresford's film, one of his best, was underrated by critics at the time of its release. On the other hand, Miller's film, which was made on a very tight budget, struck a chord with audiences in Australia, America, and elsewhere. The film, which made Mel Gibson (b. 1956) a star, was rooted in the most elemental of melodramatic plots, the revenge story. It was lean, violent, humorous, and had little interest in the nuances of characterization. While some critics condemned it, its commercial success resulted in two sequels, *The Road Warrior* (1981) and *Mad Max Beyond Thunderdome* (1985). Larger budgets gave Miller an opportunity in the two sequels not only to intensify the visceral spectacle of the first film but to be more ambitious thematically.

The success of the *Mad Max* trilogy, in conjunction with changes in the nature of government support for the industry, provoked a rapid increase in the production of crime films and other forms of melodrama. In 1981 division 10BA of the Income Tax Assessment Act offered a tax deduction of 150 percent of eligible film investment and exemption from taxation on the first 50 percent of net earnings from that investment, providing that the projects could verify their Australian credentials and could be financed, completed, and released in the year

JANE CAMPION

b. Wellington, New Zealand, 30 April 1954

Educated in London, where she studied fine arts at the Chelsea School of Arts, and Sydney, Jane Campion was accepted into the Australian Film and Television School in 1981, where she directed the controversial short *Peel* (1982), which some years later won the 1986 Palme d'Or for shorts at the Cannes Film Festival. After more shorts and, following that, experience on a television series, her first feature was *Two Friends* (1986) for television. Although the basis of the story, the relationship between two girls over a period of time, was familiar, Campion's interest in exploring independent women in films that were presented in a nonliteral manner was already evident. *Two Friends* won awards from the Australian Film Institute for its innovative narrative, which told the story of the two girls in reverse time.

Similarly, Campion's first theatrical feature film, *Sweetie* (1989), was unconventional. The film traces the volatile relationship between two sisters, the introverted Kay and the erratic Sweetie, and explores a recurring motif in Campion's cinema, the tenuous divide between anarchy and "civilization." *Sweetie* was followed by *An Angel at My Table* (1990), a three-part miniseries for New Zealand television. Based on the experiences of the New Zealand writer Janet Frame it contains some of the stylistic and thematic attributes of her earlier films. Frame suffered from long periods of institutionalization following an incorrect diagnosis of schizophrenia, but Campion did not present her story as a simple melodrama of victimization, producing instead an episodic blend of comedy, suffering, and sensuality.

In 1993 Campion won an Academy Award® for best screenplay for *The Piano*, as well as receiving a nomination for best director and a host of other awards. Filmed in New Zealand, the story concerns a deceptively "mute" Scottish widow who arrives in nineteenth-century New Zealand with her young daughter. After an arranged marriage to a lonely farmer, she enters into an affair with a neighbor who gives her piano lessons. Although the story contained elements of the romantic melodrama, Campion refused to be constrained by its conventions and combined a sense of "perverse" eroticism with stylistic modernism as she explored the negative effects of patriarchy and colonialism.

Campion's subsequent films have not achieved the critical or commercial success of *The Piano*. Her 1996 adaptation of Henry James's *The Portrait of a Lady* was another study of an independent woman battling the social and sexual constraints of a repressive environment, a theme she revisited in a contemporary setting in her 2003 adaptation of Susanna Moore's novel, *In the Cut*.

RECOMMENDED VIEWING

Sweetie (1989), *An Angel at My Table* (1990), *The Piano* (1993), *The Portrait of a Lady* (1996), *In the Cut* (2003)

FURTHER READING

Gillett, Sue. *Views from Beyond the Mirror: The Films of Jane Campion*. St. Kilda, Victoria, Australia: Atom, 2004.

Polan, Dana. *Jane Campion*. London: British Film Institute, 2001.

Geoff Mayer

of the deduction (changed to two years in 1983). This encouraged a boom in production although, unfortunately, there were many substandard films as some producers, motivated solely by the tax rebate, churned out movies that went straight to video or even remained unreleased. As a consequence, the tax benefits were constantly reduced throughout the 1980s as the debate over the nature, and level, of government support intensified until a major review of film funding was conducted in 1997. The resultant Gonski Report, however, received only a lukewarm reception by the federal government, and a mixture of tax concessions and incentives for private investment emerged as a compromise between a government reluctant to continue large-scale financial support and an industry still reliant on external funding.

There was also a steady increase in offshore American productions during the 1990s with large budget films such as *Mission Impossible* (1996), its sequel (2000), *The Matrix* (1999), and its sequels (2003, 2004), as well as the continuation of the *Star Wars* series. Many Australian actors, directors, cinematographers, and musicians found work, and sometimes fame, in Hollywood and Britain, including Russell Crowe (b. 1964) (who was born in New Zealand), Mel Gibson (who was born in the United

Jane Campion at the time of* Sweetie *(1990). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

States), Nicole Kidman (b. 1967), Hugh Jackman (b. 1968), Geoffrey Rush (b. 1951), Judy Davis (b. 1955), Rachel Griffiths (b. 1968), Toni Collette (b. 1972), Cate Blanchett (b. 1969), Heath Ledger (b. 1979), Naomi Watts (b. 1968), Peter Weir, Bruce Beresford, Phillip Noyce (b. 1950), Fred Schepisi, Jane Campion (who was born in New Zealand), George Miller (b. 1945), Gillian Armstrong (b. 1950), and others.

AUSTRALIAN FILM AND AUSTRALIAN CULTURE

Australia is now a multicultural country and no one film, or cycle, can fully capture the country's diversity. This was not always the case, as prior to World War II there was a degree of cultural uniformity in Australia due to its predominantly British heritage. Hence, for much of the last half of the nineteenth century and the early part of the twentieth, Australia was a culture trying to establish and articulate its distinctive characteristics. The bush and the outback provided the iconography and values for this, and the bush-city dichotomy in the pre-1941 rural comedies and rural melodramas reinforced a mythology based on the virtues of mateship, sport, physical labor, and egalitarianism. Longford's *The Woman Suffers* (1918) and Franklyn Barrett's *The Breaking of the Drought* (1920) express this mythology as clearly as Peter Weir's *Gallipoli* (1981). Even Australia's most celebrated silent film, Longford's *The Sentimental Bloke* (1919), traces the regeneration of its larrikin hero from the temptations associated with the streets of Woolloomooloo in Sydney to an orchard in the country. (A "larrikin" is an irreverent male who fails to take himself, or anything else, seriously. He generally prefers the company of his mates and pursues "masculine" interests, such as drinking, gambling and sporting activities. The idea of a career or a longtime romantic relationship is normally anathema to the larrikin.)

Two of Australia's most commercially successful films, *The Man from Snowy River* (1982) and *Crocodile Dundee* (1986), provide a romantic version of this mythology by suggesting that the distinctive Australian (male) characteristics were forged in the harsh Australian outback. By contrast, a new generation of filmmakers, such as Sue Brooks (b. 1953) in *Japanese Story* (2003) and Cate Shortland in *Somersault* (2004), provide a different, more problematic, interpretation of this nexus between the Australian landscape and the Australian character.

However, the original inhabitants of the bush, the Aboriginal Australians, have not fared well in the Australian cinema. There were, for example, few Aboriginal Australians featured as major characters in Australian films until the 1970s. The notable exceptions included Charles Chauvel's *Uncivilised* (1936) and *Jedda* (1955) and the Ealing production of *Bitter Springs* (1950), starring Chips Rafferty, which reversed the usual moral stereotypes by presenting white farmers as intruders upon land sacred to the local Aborigines. There was a change in the 1970s and 1980s with films such as *Walkabout* (Nicolas Roeg, 1971), *Backroads* (Noyce, 1977), *The Chant of Jimmie Blacksmith* (Schepisi, 1978), and, especially, *The Fringe Dwellers* (Beresford, 1986) and *Blackfellas* (James Ricketson, 1993). These last two films are notable because of the way they emphasize the communality of Aboriginal life. Other attempts to demythologize prevailing European perceptions of Aboriginality include *Nice Coloured Girls* (Tracey Moffat, 1987) and *Radiance* (Rachel Perkins, 1998). However, the mainstream Australian cinema has yet to totally embrace films about, or made by, Aboriginal Australians. Even Noyce's moving drama concerning the removal of Aboriginal children from their families by white officials in the 1930s, in *Rabbit-Proof Fence* (2002), was subjected to abuse from conservative elements.

Australia, with its population of little more than twenty million, will always struggle to maintain a feature film industry that can compete in the same marketplace with the Hollywood blockbusters. In the 1970s there was a concerted effort by directors such as Burstall, Hannam, Beresford, Weir, Armstrong, Schepisi, Noyce, and Paul Cox to distinguish their films from the usual Hollywood fare. This trend has been maintained by subsequent

Alexia Keogh in Jane Campion's film about the New Zealand writer Janet Frame,* An Angel at My Table *(1990). © FINE LINE FEATURES/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

filmmakers such as Jane Campion, with *Sweetie* (1989), *The Piano* (1993), and *Holy Smoke* (1999); Baz Luhrmann (b. 1962) with *Moulin Rouge* (2001), Ray Lawrence with *Bliss* (1985) and *Lantana* (2002); John Ruane (b. 1952) with *Death in Brunswick* (1991) and *Dead Letter Office* (1998); Scott Hicks (b. 1953) with *Shine* (1996); David Caesar with *Mullet* (2001) and *Dirty Deeds* (2002); Jonathan Teplitzky with *Gettin' Square* (2003); Clara Law with *The Goddess of 1967* (2002); and Cate Shortland with *Somersault*. These directors have been able to fashion a distinctive place somewhere between the poetic realism of the European art film and the narrative demands of the classical Hollywood cinema, a difficult terrain as commercial failure is always precipitously close.

SEE ALSO *National Cinema*

FURTHER READING

Adams, Phillip. "A Cultural Revolution." In *Australian Cinema*, edited by Scott Murray, 67. St. Leonards, New South Wales, Australia: Allen and Unwin, 1994.

Bertand, Ina, ed. *Cinema in Australia: A Documentary History*. Kensington, Australia: New South Wales University Press, 1989.

Collins, Felicity, and Therese Davis. *Australian Cinema after Mabo*. Cambridge, UK, and New York: Cambridge University Press, 2004.

Dermody, Susan, and Elizabeth Jacka. *The Screening of Australia*. 2 vols. Sydney, New South Wales, Australia: Currency Press, 1987–1988.

McFarlane, Brian, and Geoff Mayer. *New Australian Cinema*. Cambridge, UK, and New York: Cambridge University Press, 1992.

McFarlane, Brian, Geoff Mayer, and Ina Bertrand, eds. *The Oxford Companion to Australian Film*. Melbourne, Victoria, Australia: Oxford University Press, 1999.

O'Regan, Tom. *Australian National Cinema*. London: Routledge, 1996.

Pike, Andrew, and Ross Cooper. *Australian Film, 1900–1977: A Guide to Feature Film Production*. Revised ed. Melbourne, Victoria, Australia: Oxford University Press, 1998.

Geoff Mayer

AUTEUR THEORY AND AUTHORSHIP

Translated from the French, *auteur* simply means "author," but use of the term in relation to cinema—since the 1950s at least—has caused much controversy and critical debate. The frequent retention of the French word, as *auteur* and in the somewhat ungainly "auteurism," marks the prominent part played in those critical debates by French film critics, especially those associated with the journal *Cahiers du Cinéma* (literally: cinema notebooks), in the 1950s and 1960s. Controversy arose in part from the industrial and collaborative nature of most film production: given that collaborative context, who might be considered as, or who might claim to be, the "author" of a film? If authorship is claimed, on what basis of evidence might the claim be made? Claims were made for the director to be considered the most likely member of the filmmaking team—in industrially organized commercial film production—to be the author of a film. However, this did not mean that every film director should be considered an *auteur*, or author, or the author of a particular film. Indeed, in many ways it could be said that the director as *auteur* should be considered the exception rather than the rule.

Does a film need to have an author? Perhaps, to qualify as "art," a film needs an author, an artist. The question of authorship is important in every art form, whether for reasons of intellectual property rights and the art market or for reasons of status and identification. Painting and sculpture have usually offered reasonably clear examples of the individual artist as author, as have the novel and poetry. But other arts can pose considerable problems for straightforward identification of authorship. A playwright may be the undisputed author of a play text, but who authors a play text in performance? In the twentieth century, many theater directors claimed authorship on a par with playwrights (although television drama has usually preferred the writer as author). A composer may be the undisputed author of a musical score, but what about music in performance?

ASCERTAINING AUTHORSHIP IN CINEMA

Cinema poses its own problems. Commercial filmmaking, which accounts for most of the films—European and world as well as American—shown in cinemas and reviewed in print, as well as most of the material made for television, is justifiably seen as a collaborative activity, involving the skills and talents of many different film workers. At the same time, that mode of film production is hierarchical as well as collaborative: not all the collaborators count in the same way. In the sense that many commercial film productions will include a "dominant personality" influencing the shape and look of a film more than others, the idea of the film *auteur* or author is not necessarily very controversial. Although claims have been made for the importance of producers, screenwriters, and stars, either in general or in relation to particular films, the director—usually with the final say over the detailed realization of scenes (and hence over the way they will look and sound on screen) and often with crucial say over editing and other postproduction processes, and even over scripting—has usually been credited with having the dominant role in most cases. This dominance seems implied by the nature and place of the director's credit on the film itself, though dominance may not equate with authorship.

Although the numbers and processes involved can vary greatly within commercial film production, filmmaking can also be organized in quite different ways. In experimental or avant garde filmmaking, for example, the term "filmmaker" is often preferred to "director," simply because the filmmaker does often make the film rather than play the particular role of director in a complex collaborative hierarchy. Filmmakers like Stan Brakhage or Michael Snow, for example, generally shot, edited—and sometimes distributed—their films. In such cases questions about authorship must be very different from those for commercial production—and perhaps should figure in the same way they might in the fine arts. Some radical filmmaking groups, such as the Dziga Vertov Group of the late 1960s and early 1970s, have purposefully rejected the hierarchical nature of most commercial production and claimed collective authorship.

Despite the controversial nature of claims about film authorship in the 1950s, authorship or something approximating to it had been very widely accepted for many years. No one seriously disputed that the films of D. W. Griffith (1875–1948) were "authored" by him, or that it was justified to use the possessive form "D. W. Griffith's *The Birth of a Nation*" for that 1915 film, or at the very least that Griffith was the "dominant personality" influencing the film's final form. This was even more the case with non-US films, like those by the German directors Fritz Lang (1890–1976), F. W. Murnau (1888–1931), and G. W. Pabst (1885–1967); Soviet films by Sergei Eisenstein (1898–1948), Vsevolod Pudovkin (1893–1953), Aleksandr Dovzhenko (1894–1956), and Dziga Vertov (1896–1954) (despite the supposedly more cooperative and egalitarian Soviet approach to art production); and films by, for example, Abel Gance (1889–1981), Jean Epstein (1897–1953), Luis Buñuel (1900–1983), Victor Sjöström (1879–1960), and Carl Dreyer (1889–1968).

AUTHORSHIP AND US CINEMA

Apart from Griffith, US cinema certainly was looked at rather differently than European cinema—especially after the entrenchment of the studio system and the coming of sound. (Cinemas other than the US and European barely registered with US and European critics and audiences at this time.) Hollywood cinema came to be seen as more industrialized, more factorylike and commercial, than production in Europe, and therefore less likely—perhaps, unlikely—to produce more personal or individual films. Even so, in the 1920s some American filmmakers managed to establish authorial identity. In some cases, like that of Erich von Stroheim (1885–1957), this standing drew on a variety of elements, such as his foreign background and his status as a star actor as well as a director, but authorial recognition of Stroheim owed much to his clashes with the system and not being allowed to make and release films like *Greed* (1924) in the form that he wished. Stroheim projected the image of the artist struggling to make art and achieve his personal vision against the impersonality of the system. Some other, less controversial, directors, however, also managed to establish some kind of personal identity with industry peers, critics and, to some extent, audiences without too many obvious or outright clashes with the system—Ernst Lubitsch (1892–1947), Frank Capra (1897–1991), Josef von Sternberg (1894–1969), John Ford (1894–1973) to a certain extent, and perhaps Preston Sturges (1898–1959). Some of these were special cases in other ways—Sternberg's long association with star Marlene Dietrich, for example—and some were their own producers as well, especially from the late 1930s onward.

At the time of *Citizen Kane* (1941), Orson Welles (1915–1985) represented a clear break with past practices in terms of the freedom and status he was accorded, though his later image and notoriety drew on some of the same sources as Stroheim's. Much more clearly, here was the director—though in this case also the performer—as artist. No one could seriously doubt—despite later attempts to prove otherwise—that Welles was the author of *Citizen Kane*. The soon rapidly changing landscape of Hollywood production after the Paramount decision of the US Supreme Court in 1948, and the divorcement decrees obliging the studios to divest themselves of their exhibition outlets that followed, also encouraged what *Cahiers* Jacques Rivette (b. 1928) would call the more "egocentric conception of the director" of the postwar era, initiated by Welles (Hillier, 1985, p. 95).

AUTHORSHIP AND POSTWAR FRENCH CRITICISM

In terms of international recognition—industrially and critically as well as in terms of audiences—European cinema was seen rather differently than US cinema. If US cinema was produced in factorylike conditions for mass consumption and entertainment, European cinema was seen much more in relation to, and as the equal of, the other arts. But it is also the case that European critics (and probably audiences as well, though this is less clear) considered the cinema in general—including US cinema—much more as an art form on a par with the other arts than US—and British—critics and audiences (and this was also true of other aspects of popular culture). In the postwar period, especially in France, the cultivation of cinema as an art form was sustained in part by a network of art cinemas and cine clubs (and in Paris

HOWARD HAWKS

b. Goshen, Indiana, 30 May 1896, d. 26 December 1977

As well as racing cars and planes, the young Howard Hawks also worked vacations in the property department of Hollywood's Famous Players–Lasky studios. After serving as an army pilot in World War I and working in the aircraft industry, Hawks returned to Hollywood in the early 1920s as a cutter, assistant director, story editor, and casting director before writing screenplays and selling the story *The Road to Glory* (1926) to Fox on condition that he also direct. Thereafter, Hawks worked for over forty years in Hollywood as director, producer, and writer, one of the few filmmakers whose careers spanned the silent period, the heyday of the studio system, and the post-studio period, making over forty major features.

Hawks accommodated the demands and constraints—as well as exploiting the possibilities—of the studio system, covering a wide range of genres as well as making classic examples in several of them: *Ceiling Zero* (1936) and *Only Angels Have Wings* (1939) in the action-adventure genre; *Red River* (1948) and *Rio Bravo* (1959) in the western; *Scarface* (1932) in the gangster film; *The Big Sleep* (1946) in the noir thriller; and *Bringing Up Baby* (1938), *His Girl Friday* (1940), and *Monkey Business* (1952) in the screwball comedy genre. In addition, Hawks's economical style—often referred to as "invisible"—makes his work a major example of classical cinema.

Though Hawks's talents were noted within the industry as far back as the 1920s, his work was not critically recognized until the 1950s, when French critics like Jacques Rivette and Eric Rohmer in *Cahiers du Cinéma* took his work seriously and claimed him as an *auteur* whose work demonstrated a consistent personality and worldview. Hawks—along with Alfred Hitchcock—became a key test case for the possibility for authorship within popular cinema. Hawks's predilection for understated, everyday heroism, often in the context of the all-male group; his straightforward, direct visual style; and his flair for bringing out unexpected traits in stars like John Wayne, Cary Grant, and Humphrey Bogart were seen as marking Hawks out as special. In the early 1960s Hawks was taken up by auteurist critics in the United States like Andrew Sarris and in the United Kingdom by *Movie* magazine and Robin Wood, who took Hawks as a supreme example of the understated artistry possible within the Hollywood system. Later, Peter Wollen emphasized the way in which the male struggle for mastery in the adventure and western films serves as an inverted mirror image of the comedies, which stressed gender role reversal and lack or loss of mastery.

RECOMMENDED VIEWING

Scarface (1932), *Ceiling Zero* (1936), *Bringing Up Baby* (1938), *Only Angels Have Wings* (1939), *His Girl Friday* (1940), *To Have and Have Not* (1944), *The Big Sleep* (1946), *Red River* (1948), *I Was a Male War Bride* (1949), *Monkey Business* (1952), *Gentlemen Prefer Blondes* (1953), *Rio Bravo* (1959), *Hatari!* (1962)

FURTHER READING

Hillier, Jim, and Peter Wollen, eds. *Howard Hawks: American Artist*. London: British Film Institute, 1996.

McBride, Joseph, ed. *Focus on Howard Hawks*. Englewood Cliffs, NJ: Prentice-Hall, 1972.

———, ed. *Hawks on Hawks*. Berkeley: University of California Press, 1982.

Wollen, Peter. *Signs and Meaning in the Cinema*. 3rd ed. Bloomington: Indiana University Press, 1972.

Wood, Robin. *Howard Hawks*. London: Secker Garden City, New York: Doubleday, 1968. Reprinted, with "Retrospect, " London: British Film Institute, 1981; New ed. Detroit, MI: Wayne State University Press, 2005.

Jim Hillier

by the Cinémathèque Française), though directors like Howard Hawks (1896–1977), King Vidor (1894–1982), and Frank Borzage (1893–1962) had been identified as distinctive as far back as the 1920s.

Postwar France was thus fertile ground for critics trying to develop new ways of thinking about cinema, particularly American cinema. From 1944 and 1945, Hollywood films that had not been allowed in France during the German occupation arrived in a flood and prompted insightful ways of thinking about cinema, especially American cinema. Examples are André Bazin's ideas about realism, responding to Welles's and William Wyler's (1902–1981) films with cinematographer Gregg Toland (1904–1948), and the identification

Howard Hawks. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

of new strains in the crime thriller as *film noir*. The "egocentric conception of the director" embodied by Welles was important: François Truffaut (1932–1984) later used as an epigraph to his collection of critical writings, *The Films in My Life,* Welles's dictum, "I believe a work is good to the degree that it expresses the man who created it." This was the atmosphere in which the young novelist and director Alexandre Astruc wrote in 1948 the polemic "The Birth of a New Avant-Garde: La Caméra-Stylo [Camera-Pen]" (Astruc in Graham, 1968, pp. 17–23). Although Astruc's precise meaning is not always clear, a central idea was that cinema was becoming a medium of personal expression like the other arts: "In this kind of filmmaking the distinction between author and director loses all meaning," he stated. "Direction is no longer a means of illustrating or presenting a scene, but a true act of writing. The filmmaker-author writes with his camera as a writer writes with his pen" (Astruc in Graham, 1968, p. 22).

Contentions like Astruc's that filmmaking was as much an expressive art form as painting and the novel—art forms where the essentially Romantic idea of the individual artist before the page or canvas was easiest to sustain—and that the filmmaker arrives at self-expression through the process of direction, helped nurture the development of the *politique des auteurs*—the *auteur* policy or polemic—in the pages of *Cahiers du Cinéma* in the 1950s. Some confusion tends to arise from the fact that the auteurism associated with critics like Truffaut, Rivette, Eric Rohmer (b. 1920), Jean-Luc Godard (b. 1930), and Claude Chabrol (b. 1930) is usually linked with their enthusiasm and reverence for Hollywood directors like Hawks, Alfred Hitchcock (1899–1980), Ford, Nicholas Ray (1911–1979), Anthony Mann (1906–1967), and Samuel Fuller (1912–1997), whom they identified as *auteurs*, while the essay often credited as setting the scene for the *politique* was Truffaut's critique of contemporary French cinema (in his essay, "Une Certaine Tendance du Cinéma Français" (A certain tendency of the French cinema), in the January 1954 issue of *Cahiers*. As spectator-critics, the *Cahiers* writers enjoyed and admired American popular cinema, but as future French filmmakers-critics in the French *nouvelle vague* (new wave), they would inevitably make French films, not American Hollywood ones; thus, their major concerns included French cinema (along with, for example, Italian cinema, which offered conditions and possibilities much more akin to their own than did US cinema).

AUTHORSHIP AND *MISE-EN-SCÈNE*

However, although French cinema and American cinema were very different in some respects, in others they were not. The more personal and individual French cinema that Truffaut and the others admired—Jean Renoir (1894–1979), Robert Bresson (1901–1999), Jacques Tati (1909–1982), Jean Cocteau (1889–1963), Max Ophuls (1902–1957), Jacques Becker (1906–1960)—drew its strength and individuality from an essentially nonliterary originality and audacity of realization, or *mise-en-scène*—qualities that they also admired in American cinema. This French cinema they contrasted to the tired *cinéma de papa* (daddy's cinema)—the unadventurous literary cinema of Jean Delannoy (b. 1908) or Claude Autant-Lara (1901–2000), or the academic technical competence of directors like René Clément (1913–1996) and Henri-Georges Clouzot (1907–1977), who, they claimed, merely put solid, worthy scripts into sounds and images.

As this implies, one of the crucial effects of this identification of *auteurs* was to shift to the center of film analysis the notion of *mise-en-scène* as the means through which the *auteur* expressed his (or her—but American or European, the figures discussed were all male) personality and individuality. Writing in *Cahiers* in August 1960, Fereydoun Hoveyda argued that:

Air Force ***(1943): Auteur critics have emphasized the importance of the male group in Hawks's films.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

> the originality of the auteur lies not in the subject matter he chooses, but in the technique he employs, i.e., the *mise-en-scène*, through which everything on the screen is expressed. . . . As Sartre said: "One isn't a writer for having chosen to say certain things, but for having chosen to say them in a certain way." Why should it be any different for cinema? . . . The thought of a cineaste appears through his *mise-en-scène* (Hillier, 1986, p. 142).

Although the Hollywood director might have little control over choice of subject and cast, or over the script, it was on the set, attentive to décor, performance, and camera positioning and movement—controlling what would appear on the screen—that the director expressed his individuality. Of course, many of the directors that the *Cahiers* critics championed as *auteurs*—Hitchcock and Hawks, certainly—were often their own producers and chose their projects and worked on their scripts, officially or not, and so had more control than the general model implied. Additionally, in the post-Divorcement Hollywood of the 1950s and 1960s, the growth of independent production meant that many other directors began to have more say in their projects.

Given the essential emphasis on *mise-en-scène*, it is somewhat confusing that *Cahiers* critics distinguished between those directors whom they regarded as *auteurs* and those they regarded as (mere) *metteurs en scène*, directors whose work lacked the individual personal expression of the *auteur* but who could be competent and even skilled interpreters of others' ideas. Clément and Clouzot might have been classified thus; regarding American cinema, arguments raged around particular directors—Vincente Minnelli (1903–1986), for example—as to whether they were *auteurs* or *metteurs en scène*.

What appeared in *Cahiers* was not any kind of concerted "theory"; furthermore, there were disagreements in *Cahiers* itself. Chief among those who did not

Robert Ryan and Ida Lupino in* On Dangerous Ground *(1952) by cult auteur Nicholas Ray. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

subscribe to the "excesses" of the *politique des auteurs* was the journal's chief editor (until his death in 1958) and best-known writer, André Bazin. Bazin shared his colleagues' enthusiasm for taking American cinema seriously, but at the same time he argued in the April 1952 issue of *Cahiers* that in the cinema more than in the other arts, and in American cinema more than in other cinemas, industrial, commercial, and generic factors came into play and meant that "the personal factor in artistic creation as a standard of reference" needed to be seen in context (Bazin in Graham, 1968, pp. 137–156). It is also not quite right to credit *Cahiers* exclusively with thinking about authorship in popular cinema. In Britain during the late 1940s and the 1950s, the young critics who produced *Sequence* magazine and later worked on *Sight and Sound*—preeminently Lindsay Anderson and Gavin Lambert—identified the popular cinema of John Ford and Nicholas Ray, for example, as distinctive and personal. Strikingly, Anderson argued the case for John Ford's authorship in terms of his westerns rather than his more "worthy" prestige productions, while Ray became seen—by *Cahiers* and later by the British film publication *Movie*—as one of the supreme examples of the post–Orson Welles generation of Hollywood directors, consciously striving to make more personal films and often in conflict with the system.

Ordinarily, such polemics and debates in a French film magazine barely read outside of France would not have caused many ripples in American and British film criticism. However, by 1959 many of the *Cahiers* critics involved in those polemics had gained acclaim as new filmmakers. This was particularly true of two of the most controversial *Cahiers* critics, Truffaut, whose first feature, *Les quatre cent coups* (*The 400 Blows*, 1959), triumphed at the 1959 Cannes festival, and Godard, whose first feature, *À bout de souffle* (*Breathless*, 1960), also premiered in 1959. Chabrol had already had success with *Le Beau Serge* (*Handsome Serge*, 1958) and *Les cousins* (*The Cousins*, 1959). The international success of these *nouvelle vague* films drew attention to their directors' critical

pasts, helping ideas about authorship, and new ways of thinking about popular cinema, become matters of debate in Britain and the United States at more or less the same moment.

AUTHORSHIP AND FILM CRITICISM IN BRITAIN AND THE US IN THE 1960s

The tastes of both *Movie* in Britain and Andrew Sarris in the US were clearly influenced by those of *Cahiers,* and they shared similar ideas and emphases. The British magazine *Movie*, whose main editors and contributors included Ian Cameron, V. F. Perkins, Mark Shivas, Paul Mayersberg, and Robin Wood, opened its first issue (May 1962) with an assessment of American and British cinema in the form of rankings, signaling Hawks and Hitchcock as "great," with Joseph Losey (1909–1984), Mann, Minnelli, Otto Preminger (1906–1986), Ray, Douglas Sirk (1897–1987), and Welles among the "brilliant." Andrew Sarris in his "Notes on the Auteur Theory in 1962" (Sarris in Mast and Cohen, 1979, pp. 650–665)—later reprinted and expanded in his book, *The American Cinema* (1968)—included Hawks, Hitchcock, Ford, and Welles in his "pantheon," with Losey, Mann, Minnelli, Preminger, and Sirk just below them. As in *Cahiers*, both the *Movie* critics and Sarris aimed to be provocative, to stir things up—though more in the arena of critical attitudes than in filmmaking itself. In this they certainly succeeded. In Britain, under the impact of the French *nouvelle vague*, *Sight and Sound* in its Autumn 1960 issue tried to address the critical "excesses" of *Cahiers*, while editor Penelope Houston ("the critical question") joined battle with the critics on *Oxford Opinion* (shortly to found *Movie*), arguing that "cinema is about the human situation, not about 'spatial relationships'" (Houston, 1960, p. 163) and that criticism should be concerned primarily with a film's "ideas." In the United States, Sarris's "auteur theory" provoked a fierce attack by critic Pauline Kael, arguing that artistic signature did not imply anything about the value of the art itself, and that Hollywood directors were inevitably working with material of low artistic value (Kael in Mast and Cohen, 1979, pp. 666–679).

But the differences between *Movie* and Sarris were important, too. *Movie* committed itself—in a way which *Cahiers* had not—to the detailed analysis of films. The conventional view has been that the *Movie* writers combined *Cahiers*'s tastes with the British tradition of close literary textual analysis associated with F. R. Leavis and others. Certainly, *Movie*-associated writing is rich in close attention to textual detail, which is largely absent in the more philosophical and abstract writing in *Cahiers* (although the lengthy interviews in *Cahiers* with directors demonstrated its writers' interest—as critics and future filmmakers—in detailed decisions about *mise-en-scène*), but of the original *Movie* group, only Robin Wood was familiar with this literary tradition. From their earliest writing in the student magazines *Oxford Opinion* and *Granta*, the *Movie* critics, like the *Cahiers* critics before them, were always as interested in non–English-language—primarily European—cinema (Renoir, Roberto Rossellini, Michelangelo Antonioni and, not least, the French *nouvelle vague*) as they were in English-language cinema.

Sarris's object of study was American cinema, and one of his prime goals was to argue for the superiority of American cinema over others. Both *Movie* and Sarris, however—like *Cahiers*—aimed to change perceptions of and attitudes to American popular cinema. Most established critics and reviewers—used to weighing the thematic content of respected directors like Fred Zinnemann (1907–1997), George Stevens (1904–1975) or William Wyler—found it hard or even impossible to consider B westerns and thrillers by directors such as Budd Boetticher (1916–2001) or Samuel Fuller—e.g., *The Tall T* (1957) or *Pickup on South Street* (1953)—as both examples of the art of cinema and vehicles for the articulation of an authorial worldview. As Sarris noted, "Truffaut's greatest heresy . . . was not in his ennobling direction as a form of creation, but in his ascribing authorship to Hollywood directors hitherto tagged with the deadly epithet of commercialism" (Sarris, 1968, p. 28). Though Sarris translated the *politique des auteurs* into the auteur "theory," there was little more, if any, theory in Sarris's version than there was in *Cahiers*; Sarris himself concedes that "the auteur theory is not so much a theory as an attitude, a table of values that converts film history into directorial autobiography . . . a system of tentative priorities" (Sarris, 1968, pp. 30, 34).

Although Sarris saw the critic's job as illuminating—and implicitly evaluating—"the personality of the director"—also necessarily an evaluative task—this did not mean that directors should be credited with total creativity and control. For Sarris, all directors, whether from Europe or Hollywood, are shaped and constrained by the conditions in which they work and the culture that has formed them. "The auteur theory values the personality of a director precisely because of the barriers to its expression" (Sarris, 1968, p. 31). Sarris conceded studio domination of Hollywood cinema but argued that producers were more likely to tamper with scripts than with visual style; further, genre filmmaking was likely to provide more freedom from studio interference for filmmakers.

Theoretically, both *Movie* and Sarris recognized that authorship might on occasion be ascribed to someone other than the director. In the second issue of *Movie*, Ian

ROBIN WOOD

b. London, England, 23 February 1931

Robin Wood is one of the most influential film critics to write in the English language. Brilliantly insightful and infuriatingly opinionated, Wood has spoken for a minority of critics in his attempt to bridge the gap between politically engaged criticism and questions of human value. Educated at Cambridge University in the early 1950s, Wood has taught film studies at universities in England and Canada, ultimately making his home in Toronto, where he has worked with an editorial collective to publish the journal *CineAction* since 1985.

Wood began publishing film criticism while a graduate student, contributing an article to *Cahiers du Cinéma* on *Psycho* (1960) in 1960 and a short piece on *Advise and Consent* (1960) to the second issue of the British film journal *Movie* in 1962. But it was with a series of books on individual directors (Alfred Hitchcock, Claude Chabrol, Howard Hawks, Arthur Penn, and Ingmar Bergman) in the latter part of the decade that Wood established himself as a major voice in film criticism. In *Hitchcock's Films* (1965), he offered a series of impressively detailed textual analyses of seven Hitchcock films to argue that Hitchcock is a moralist who forces spectators to confront their own darker impulses through "therapeutic" viewing experiences. Wood's auteurist readings of Hitchcock and Hawks have become canonical, influencing virtually all subsequent scholarly discussions of these two directors.

When Wood shifted his attention to genre films in the late 1970s, he set the terms for the intense critical debates on horror films that would arise in the following decade. In 1979, along with his longtime partner Richard Lippe, Wood mounted a major horror retrospective for the Toronto International Film Festival that included the publication of a small anthology of essays on horror titled *The American Nightmare: Essays on the Horror Film* (1979). In Wood's celebrated introduction, he argued that the horror film was driven by the Freudian concept of repression and offered a psychoanalytic and Marxist reading of the genre that remains influential.

Wood came out as gay in the mid-1970s, and since that time his criticism has become increasingly political. Sexual politics has been of particular importance to Wood in his later work, whether he is discussing light-hearted entertainments like *American Pie* and its sequels or the confrontational art films of Gaspar Noé and Michael Haneke. Many of his essays are gathered in the volumes *Hollywood from Vietnam to Reagan* (1986) and *Sexual Politics and Narrative Film* (1998). In subsequent editions, Wood has also reconsidered his early auteurist work from his more recent critical perspective, often examining the directors' ideological limitations rather than celebrating their stamp of personality. Over three editions of the book on Hitchcock, for example, Wood offered new gay and feminist readings of the director's films.

FURTHER READING

Wood, Robin. *Hitchcock's Films Revisited*. New York: Columbia University Press, 1989.

———. *Hollywood. from Vietnam to Reagan—and Beyond*. Revised ed. New York: Columbia University Press, 2003.

——— . *Ingmar Bergman*. London: Studio Vista, 1969.

———. *Personal Views: Explorations in Film.* New ed. Detroit, MI: Wayne State University Press, 2006.

———. *Sexual Politics and Narrative Film: Hollywood and Beyond*. New York: Columbia University Press, 1998.

Barry Keith Grant

Cameron argued that it was the director who was responsible for what appears on the screen, but he also argued that a dominant personality other than the director could be the "author" of a film, that, for example, the "effective author" of the film versions of Paddy Chayefsky's (1923–1981) works was primarily Chayefsky rather than the credited directors, and the person responsible might on occasions be the photographer or composer or producer or star. Cameron cites *The Sins of Rachel Cade* (1961), which "although directed by the excellent Gordon Douglas, was above all an Angie Dickinson movie, being entirely shaped by her personality and deriving all its power, which was considerable, from her performance" (Cameron, 1972, pp. 13–14). In practice, though, little of the work done by *Movie* or Sarris implied an authorial dominant presence other than the director.

In important respects—and this was a clear implication in Astruc's conception of the "caméra stylo"—the arguments for authorship in cinema at this time represented a triumph for a rather traditional Romantic view of the author as artist. This was a somewhat paradoxical position to take in relation to an art form that was popular and made in industrial and collaborative conditions—though the film author was seen as able to transcend those conditions. Given the dominance of modernism in the other arts, and particularly developments in literature and literary criticism that rejected Romantic forms and Romantic views of the artist, the establishment of the idea of authorship in this period could be seen as a retrogressive step. Yet at the same time, auteurism offered a critical method to replace the then-dominant largely thematic or sociological critical approaches with more specifically cinematic concerns, as well as opening up for serious consideration many filmmakers and categories of film barely taken seriously before. Auteurism shifted the focus of film criticism away from the more or less explicit thematic subject matter that was the concern of most other critical approaches, and toward the personality of the auteur and the consistency of the auteur director's style and themes. These were not immediately or easily accessible, and required the analysis of individual works in relation to a body of work: the critic's task became to discover and define the auteur and the ways in which the auteur had worked with the given material. "Film criticism became a process of discovery, a process which ... forced a more precise attention to what was actually happening within the film than had been customary for a traditional criticism which tended to be satisfied with the surfaces of popular film" (Caughie, 1981, pp. 11–12).

AUTEUR STRUCTURALISM AND BEYOND

Given the debates and arguments about authorship in cinema, and given the changing cultural context, it was inevitable that auteurism would be put under pressure and evolve. Peter Wollen, influenced like *Movie* and Sarris in his tastes by those of the *Cahiers*'s critics, wrote in the early 1960s in *New Left Review* and developed his ideas in the 1969 and 1972 editions of his book *Signs and Meaning in the Cinema*. He introduced a new emphasis, so-called "auteur structuralism" or "cine-structuralism." Claude Lévi-Strauss's structural anthropology looked for patterns of "structuring oppositions," or antinomies, both within and between texts, and the cine-structuralist, as Wollen put it, looked not only for "resemblances or repetitions," but also for "a system of differences and oppositions." These needed to be teased out of what might appear very different kinds of films—Ford's or Hawks's westerns as well as their comedies, for example. In a further shift, Wollen put the *auteur* directors' names in inverted commas—"Hitchcock," "Ford," "Hawks"—to distinguish the real people and creative personalities Hitchcock, Ford, and Hawks from the structures or retrospective critical constructs—the *auteur* codes—named after them.

The *auteur* thus became something more like an unconscious catalyst for elements and influences beyond his or her conscious control. In the politically and theoretically highly charged post-1968 cultural atmosphere in France, *Cahiers* itself was changing rapidly, and this stage of the development of *auteur* theory generated the collective essay by the editors of *Cahiers*, "John Ford's *Young Mr Lincoln*" in the August 1970 issue of *Cahiers*. This essay considers the film symptomatically in terms of its repressions and contradictions, in which the auteur/director John Ford cannot be taken unproblematically as a unifying, intentional source. From Wollen's inverted commas and the *auteur* as "unconscious catalyst" and *Cahiers*'s problematizing of authorial inscription, it is not far to post-structuralism's virtual disappearance or "death of the author," as Roland Barthes's 1968 essay put it. For Barthes, the author becomes a by-product of writing, and emphasis on the author is replaced by emphasis on the text's destination, the reader.

THE IMPACT OF AUTEURISM ON THE DEVELOPMENT OF FILM STUDIES

For many writers on film for whom auteurism had been in many ways liberating, these post-structural theoretical debates were a step too far. One of the main results has been that, having been central to debates about the nature and function of film criticism and film studies for twenty-five years or more, since the 1980s questions about authorship in film have not generated the same frenzied critical debate they did between the 1950s and the 1970s. To a large extent, this is because—the problems of high theory aside—auteurism has been widely recognized as one of the most useful critical approaches available, and writers on film, while happy to modify what might have been initially naïve ideas about authorship in film, have refused to give up the concept. This is not to say that critical and theoretical writing has reverted to the simpler and hence more problematic positions of the 1950s and 1960s: the critiques of those positions have been taken on board and have been adapted and modified. More recently, Robert Stam argues that "auteur studies now tend to see a director's work not as the expression of individual genius but rather as the site of encounter of a biography, an intertext, an institutional context, and a historical moment." (Stam & Miller, 2000, p. 6).

The radical changes in film studies brought about by auteurism's insistence on exact attention to just what was occurring in the film brought in its train a number of

very important later developments in film criticism and film theory. Indeed, as well as, from the mid-1960s, a steady flow of sophisticated and influential *auteur* studies—notably Robin Wood's monographs on Hitchcock and Hawks—the discipline of film studies itself can be seen to have emerged out of these first debates in English about authorship in cinema and the further debates and questions they raised.

Bazin's objections to some of the ways the *politique des auteurs* was practiced by his *Cahiers* colleagues arose in part from his insistence on the contexts in which Hollywood films were made. These objections were recognized, if not paid much attention to, by early *Movie* writers and Sarris's writing. One of these contexts—of more interest to Bazin than to most of his *Cahiers* colleagues—was genre. Hollywood cinema was, in many ways, primarily a generic cinema; Bazin himself was particularly interested in the western. Whatever might be said about the authorial signatures of Hawks, Ford, or Mann, the fact remained that they made—among other genre types—westerns. How did the long-established but constantly evolving conventions of the genre interact with authorial personality? What did the genre provide for the *auteur*, and what different authorial emphases or inflections might the *auteur* bring to the genre—or, put more simply, how were westerns by Hawks, Ford, and Mann both different and the same? Building on the previous critical theoretical work on genre, which was very sparse, these were the questions posed by Jim Kitses's book *Horizons West* (1970), a study of the western genre and of the work of Ford, Mann, Boetticher, and Peckinpah within it. Colin McArthur's *Underworld U.S.A.* (1972) aimed to do something very similar for the gangster-crime genre. These were important stages in the growth of genre study, soon able to break away from any dependence on *auteurs* for its justification. Debates about authorship also raised the question, as discussed above, of whether anyone might stake a greater claim to authorship than the director. This question also had some fruitful results: although no one was very convinced by Pauline Kael's attempt in *The Citizen Kane Book* (1974) to argue that the writer Herman Mankiewicz (1897–1953) was the real author of *Citizen Kane*, Richard Corliss's *Talking Pictures* (1975) was a useful reminder of the often crucial role of screenwriters in the Hollywood system and in the work of individual directors.

For Bazin, genre was part of the "genius of the system," but the system was also a mode of production. Sarris could assert that the studio system imposed potentially beneficial constraints on its directors and *Movie* could recognize that a film like *Casablanca* (1942) represented a coming together of various talents and conventions, but there was relatively little thought about or research into the intricacies of how films actually got made within the studio system—and after. Given the new interest in the possibilities for authorship within that system, this then became an area for urgent further research, stimulating a remarkable amount of work on the way the industry functioned, and functions. Major books like Thomas Schatz's *The Genius of the System: Hollywood Filmmaking in the Studio Era* (1988) and David Thomson's *The Whole Equation: A History of Hollywood* (2005) are testimony to both the new research field that opened up and the more "holistic" perspectives on Hollywood production.

As mentioned, debates about authorship also served to focus attention on the ways in which directors made choices in the process of direction in relation to meaning-making. This suggested that the specificity of the medium—what made film different from other media—resided in *mise-en-scène*. Sarris argued that the art of cinema was "not so much *what* as *how*" (Sarris, 1968, p. 31), and this *Movie*-Sarris emphasis began a process of focusing on questions about the specificity of cinema—or at least the specificity of narrative, illusionist cinema. V. F. Perkins's book *Film as Film* (1972), which is strongly authorial in its assumptions, looks at the ways in which meaning is constructed in such cinema, in a chapter titled " 'How' Is 'What.' "

One thing this focus on direction, or *mise-en-scène*, did not really do was pay much attention to the various conventions and "rules" about shooting and editing. However much an *auteur* might "invent" (as Hoveyda put it) via the *mise-en-scène*, this invention also took place in the context of a long and developing history of textual conventions. This was an area that had interested Bazin since the 1940s (as in, for example, his essay on "The Evolution of the Language of Cinema") and which was no doubt part of the "genius of the system," but the *auteur* debates, as they focused on *mise-en-scène*, also foregrounded the need for a systematic examination of the various conventional constituents of the "classical" style of film narration. Not quite coincidentally, Jean-Luc Godard's *nouvelle vague* films of the 1960s were also engaging in a systematic deconstruction of these narrative and continuity conventions. Later critical and theoretical work like David Bordwell, Janet Staiger, and Kristin Thompson's book, *The Classical Hollywood Cinema*, (1985) and Bordwell's *Narration in the Fiction Film* (1985) grew out of these imperatives.

THE TRIUMPH OF THE DIRECTOR AS AUTEUR

Outside of academic and other serious film writing and teaching, auteurism in relatively uncritical form has been much more obviously triumphant. Perhaps because it was always more critical—and evaluative—than theoretical, early auteurism was very readily assimilated into film

journalism, relatively untroubled by later debates about the theoretical basis of authorship. In serious and even popular film journalism it is now generally and quite routinely taken for granted that directors are primarily responsible for films, no matter what country or system they might originate from. The period since the 1960s has been, effectively, the age of the director as superstar. In part, this reflects the triumph of the concept of the "director as *auteur*" not only in Europe and world cinema, but in commercial cinema—and not least Hollywood—as well. And this is a concept that the film industries themselves—including post-studio Hollywood, with agents putting together star-director-writer packages—have also bought into. The earlier, relatively neutral credit, "Directed by Joe Doakes," is now routinely replaced by "A film by Joe Doakes" or "A Joe Doakes film"—even when this might be Joe Doakes's first film—with legal copyright and "authorship" implications. In some senses, director-*auteurs* have taken the place of—or become the equal of—stars, cultivating *auteur* "brands." One has only to think of the ease with which we are invited to consider not only the Pedro Almodóvar or Michael Haneke or François Ozon "brands" but also, in different registers, the Spike Lee, David Lynch, Woody Allen, Martin Scorsese, Francis Ford Coppola, John Sayles, Ridley Scott, or Steven Soderbergh "brands."

SEE ALSO *Criticism; Direction; France; Genre; Great Britain; Journals and Magazines; Mise-en-scène; New Wave*

FURTHER READING

Cameron, Ian. "Films, Directors and Critics," *Movie* 2 (September 1962): 4–7; reprinted in *Movie Reader,* edited by Ian Cameron, 12–15. London: November Books; New York: Praeger, 1972.

Caughie, John, ed. *Theories of Authorship: A Reader*. London and Boston: Routledge and Kegan Paul, 1981.

Editors of *Cahiers du Cinéma*. "John Ford's *Young Mr Lincoln*." In *Movies and Methods: An Anthology*, edited by Bill Nichols, vol. 1. Berkeley: University of California Press, 1975.

Gerstner, David A., and Janet Staiger, eds. *Authorship and Cinema*. New York and London: Routledge, 2003.

Graham, Peter, ed. *The New Wave*. Garden City, NY: Doubleday, 1968; and London: Secker and Warburg, 1968.

Hillier, Jim, ed. *Cahiers du Cinéma: The 1950s: Neo-Realism, Hollywood, New Wave*. Cambridge, MA: Harvard University Press, 1985.

———, ed. *Cahiers du Cinéma: 1960–1968: New Wave, New Cinema, Reevaluating Hollywood* . Cambridge, MA: Harvard University Press, 1986.

Houston, Penelope. "The Critical Question." *Sight & Sound* 29, no. 4: (Autumn 1960).

Mast, Gerald, and Marshall Cohen, eds. *Film Theory and Criticism*. 3rd ed. New York: Oxford University Press, 1979.

Perkins, V. F. *Film as Film*. Harmondsworth, UK: Penguin, 1972.

Sarris, Andrew. *The American Cinema: Directors and Directions, 1929–1968*. New York: Dutton, 1968.

Stam, Robert, and Toby Miller, eds. *Film and Theory: An Anthology*. Malden, MA, and Oxford, UK: Blackwell, 2000.

Truffaut, François. "A Certain Tendency of the French Cinema." In *Movies and Methods: An Anthology*, edited by Bill Nichols, vol. 1, 224–237. Berkeley: University of California Press, 1975.

Wexman, Virginia Wright, ed. *Film and Authorship*. New Brunswick, NJ, and London: Rutgers University Press, 2003.

Wollen, Peter. *Signs and Meaning in the Cinema*. 1969. 2nd ed. London: Secker and Warburg, and Bloomington: Indiana University Press, 1972.

Jim Hillier

B MOVIES

The term "B movie" is still frequently used to describe any low-budget film. At the same time, it is an appellation saddled with negative connotations, and for many people, the "B" in "B movie" stands for "bad." But not every low-budget movie is a B movie, and most B movies were not that bad. B movies were, in fact, a fairly short-lived phenomenon, a product of the studio era that disappeared during the 1950s. From the 1930s through the 1950s, all of the major studios made B movies; a number of other companies existed for the sole purpose of cranking out the cheap films used to supplement Hollywood's top-of-the-line products in double bills. Unlike their A counterparts, B movies were designed as a disposable product. They were the excelsior of the bill, filler used to pad out a program and create a perception of value to ticket buyers. Even if they did not win awards or receive critical plaudits, the majority of B movies were still capable of providing an hour's worth of diversion. Some rose above their throwaway status to become box-office hits or recognized classics. Meanwhile, the B movies served as an important training ground for actors, directors, writers, and technicians in the years before television, and later film schools, filled that role.

THE ECONOMICS OF B MOVIES

It took some time for the stock market crash of 1929 and the Great Depression to have an effect on the motion picture business in the United States, but when the economic tailspin hit, it hit hard. Between 1930 and 1933 attendance dropped by almost one-third, forcing exhibitors to scramble to hang onto as many ticket buyers as possible. Price cuts and gimmicks like "dish night" created a sense of value and brought some moviegoers back to the box office. Theaters in parsimonious New England began offering moviegoers two movies for the price of one—double features. The practice proved popular and spread across the country. While most first-run theaters, largely controlled by the major studios, continued to show just a single feature, the majority of US theaters were subsequent-run houses. Audiences at second run theaters in big cities, at neighborhood theaters, and in small towns came to expect a full program of entertainment—cartoons, shorts, newsreels, and two full features. This expectation left exhibitors in a difficult position. Running two top-flight films was not only time consuming, as the features tended to run 90 minutes or more, it was costly. "A movies" were rented to exhibitors on a percentage basis with the favorable terms going to the distributor, which would take 60, 70, or 80 percent of the box office, leaving the exhibitor with the short-end money. Theaters turned to low-budget films from so-called Poverty Row companies that rented their films for a modest flat fee.

Initially, many bookers looked to low-end outfits like Chesterfield, Invincible, Mascot, and Tiffany to fill out the lower half, or "B position," on a double bill. Low-budget films and the companies that made them had a minor niche in Hollywood, usually servicing small-town theaters and marginal venues in larger cities, which could not afford to compete for films made by the majors. Exhibitors in some rural areas found that their audiences preferred the straightforward plots and black-and-white morality of low-budget films over the slick sophistication of movies made by Paramount and Metro-Goldwyn-Mayer (MGM). But continued demand for double features eventually led all the majors to produce

Edgar G. Ulmer's *The Man from Planet X (1951)* was shot in six days. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

B movies. Most created specialized units for the task, such as the one headed by Brian Foy (1896–1977) at Warner Bros. in the 1930s or the Pine-Thomas unit at Paramount in the 1940s. B units also permitted the majors to keep their workforce active, and even though the profits from the flat rental of Bs were small, they were consistent and reliable. The film historian and archivist Brian Taves has developed a taxonomy of B movies that includes: major-studio programmers, major studio Bs, smaller company Bs, and Poverty Row quickies. Given such a wide range of B product, it is impossible to characterize B movies without considering who was making them.

Bs AT THE MAJORS

Programmers were made by the majors, and as their name indicates, they could fit in either the A or the B slot on a program, depending on the needs of the individual theater. For instance, MGM programmers such as the Hardy Family series, with Mickey Rooney (b. 1920), and the Dr. Kildare series maintained the gloss that characterized MGM's "A" product. During the 1930s, budgets for major studio programmers could range from $100,000 to $500,000, at a time when A films could run from a conservative $200,000 up to $1 million, depending on the studio. It was not uncommon for programmers to develop from A features. MGM's *Tarzan the Ape Man* (1932), starring Olympic swimmer Johnny Weissmuller, featured opulent production values and was a considerable hit for the studio, and the film's sequel, *Tarzan and His Mate* (1934), was, if anything, even more elaborate. But after the first two outings, the series moved down to programmer status. For instance, *Tarzan Finds a Son!* (1939) had a ninety-minute running time, allowing it to serve as either the top or bottom half of a double

bill. MGM made its last entry in the series, *Tarzan's New York Adventure*, in 1942, at which point producer Sol Lesser (1890–1980) brought Cheetah the chimp and Weissmuller to RKO Studios. At RKO the series trundled along as a major studio B. Most of the Tarzan movies at RKO clocked in at less than eighty minutes and became increasingly predictable. After Weissmuller left the series in 1948, the series continued on, with Lex Barker and Gordon Scott essaying the role until 1955, the year Howard Hughes (1905–1976) sold the studio to General Tire and Rubber. A similar pattern is evident in the history of the Charlie Chan films, which began at Twentieth Century Fox, and later shifted to Monogram.

Programmers and major studio Bs reaped the technical benefits of being made at MGM, Paramount, Warner Bros., Twentieth Century Fox, and RKO (often referred to as the Big Five). They were accorded some time and care in their production, with shooting schedules as long as three weeks, and budgets of up to several hundred thousand dollars. They were also able to make use of elaborate standing sets and to call on reliable actors. For instance, Glenda Farrell (1904–1971) and Barton McLane (1902–1969) were familiar faces in character roles in Warner's A films for many years. The two were paired and elevated to the lead roles for seven of the nine movies in the Torchy Blane series of Bs at Warners, starting with *Smart Blonde* in 1936.

Needless to say, the majors produced some of the very best B movies. Because the financial stakes were minimal, B producers were often given more latitude and had to endure less scrutiny than their counterparts making A movies across the lot. In 1942 RKO hired story editor Val Lewton (1904–1951), formerly with Selznick, to produce a series of low-budget horror films. The resulting movies are widely considered among the best B movies ever made. Stuck with lurid pre-sold titles like *Cat People* (1942), *I Walked with a Zombie* (1942), and *The Leopard Man* (1943), and with budgets of less than $150,000, Lewton and his staff set about crafting small, literate gems, filled with an atmosphere of dread. Beneath the penny-dreadful titles lurked stories of sexual anxiety, family dysfunction, and urban paranoia. *Cat People*, about a young woman who fears she will turn into a beast when she is sexually aroused, became a surprise hit for RKO. Both *Cat People* and *The Seventh Victim* (1943) contain a strong lesbian subtext that slipped by studio executives, as well as the Hays Office, which enforced the production code, Hollywood's system of content regulation. *The Seventh Victim* finds a young woman (Kim Hunter) searching Greenwich Village for her missing sister, who has become entwined with a satanic cult. The film presents a bleak view of urban life, and offers suicide as a reasonable alternative to an unhappy existence. It remains a remarkably sophisticated work among the light entertainment and jingoistic films produced during World War II. Most of Lewton's films were re-released—a rather unusual occurrence for B movies.

If B movie production was important to the Big Five, it was critical for the little majors, Universal and Columbia. Both studios produced A films, but it was B westerns and B series films that were their bread and butter. Universal produced dozens of B westerns, and the horror films that gave the studio its identity in the early 1930s were relegated in the 1940s to B budgets and second-rate stars: *The Mad Ghoul* (1943) with George Zucco (1886–1960); *Son of Dracula* (1943) with Lon Chaney Jr. (1906–1973); and *House of Horrors* (1945) with Martin Kosleck (1904–1994). Universal also had its share of series pictures. The Sherlock Holmes films, starring Basil Rathbone (1892–1967) and Nigel Bruce (1895–1953) as Holmes and Watson, are standouts. B movies made up nearly 70 percent of Columbia's output in the late 1930s; the studio favored series pictures such as The Lone Wolf, The Crime Doctor, Blondie, Boston Blackie, and Jungle Jim, which starred a post-Tarzan Weissmuller. Collectively, those series accounted for more than eighty features. As with the Bs made at the Big Five studios, Bs at Universal and Columbia were occasionally capable of exceeding their limitations. Columbia's *The Face Behind the Mask* (1941), directed by Robert Florey (1900–1979), starred Peter Lorre (1904–1964) as Janos, a Hungarian immigrant who is horribly disfigured in a hotel fire. He slips into a life of crime, leading a gang in a series of daring robberies. When a blind girl falls in love with him, he vows to leave his criminal life, but his vindictive partners kill the girl in an explosion meant for him. Janos lures the thugs to the desert, where they all die from exposure. Florey's film presents the tragic flip side of the American dream, and Lorre gives a strong performance as a gentle man who is embittered by a stroke of misfortune.

THE Bs OF POVERTY ROW

Smaller company Bs were dominated by three companies with a significant output during the 1930s and 1940s: Monogram, Republic, and Producers Releasing Corporation (PRC). Although a number of low-end studios existed at the end of the silent era, the transition to sound, coupled with the Great Depression, caused most of them to fall by the wayside. In 1929 W. Ray Johnston and Trem Carr transformed their Rayart Pictures into Monogram, with a production studio and a nationwide distribution system. Monogram successfully capitalized on the double feature trend by making cheap and efficient B movies, and by 1933 the company had produced a well-received version of *Oliver Twist*, which was followed by respectable versions of other classics such

as *Jane Eyre* (1934). Monogram's appearance of success was belied by the fact that it had built up significant debt. In 1935 Consolidated Film Laboratory, one of Monogram's creditors, took over the company. Johnston and Carr formed a new Monogram in 1937, building a new distribution network from the ground up. In addition to westerns featuring Buck Jones (1889–1942), Ken Maynard (1895–1973), and others, Monogram cranked out dozens of Charlie Chan mysteries (having picked up the series from Fox), as well as East Side Kids and Bowery Boys films. Movies based on comic strips and a series of horror films with Bela Lugosi (1882–1956), along with melodramas (*Black Market Babies*, 1945), jungle films (*Call of the Jungle*, 1944), and the occasional musical were also part of the Monogram mix. Monogram had the capacity to make amiable films, but much of its output was lethargic, even with trim, one-hour running times.

Herbert J. Yates (1880–1966), owner of Consolidated Film Laboratory, formed Republic Pictures in 1935 when he took over several small producers, including the original Monogram. Despite its concentration on low-budget films, Republic was noted for its relatively slick production values for a B studio. There were probably more westerns made than any other B genre, and Republic produced the majority of them. Most of their films feature fine cinematography and action-filled story lines. The company boasted a much-admired special effects unit and the best stable of stunt performers in the business, led by Yakima Canutt (1896–1986). The major points of differentiation in the B western were the name of the cowboy star, whether or not he sang, and the color of his horse. Given those limitations, Republic's films were formulaic. Despite their interchangeability, the movies were exciting for juvenile audiences and diverting for some adults as well. Republic stars Gene Autry (1907–1998) and Roy Rogers (1911–1998) were among the leading western stars of the day, and Autry ranked among Hollywood's top ten moneymakers for several years.

Producers Releasing Corporation (PRC) was founded by a former film exchange manager, Ben Judell, in 1939. PRC's first release was the timely *Beasts of Berlin* (1939), one of the first dramatic films to deal with Hitler's Germany. PRC profited even more when it later reissued the film to capitalize on the stardom of its male second lead, Alan Ladd (1913–1964). The company produced westerns, mysteries, horror films, and even some musicals and costume films. Sam Newfield (1899–1964) directed so many films for PRC—more than fifty over the course of seven years—that he used several pseudonyms in addition to his own name. Films made by Monogram, Republic, and PRC were made in only a week or two, usually for less than $100,000—sometimes considerably less.

Finally, there were those ragtag companies that existed on the fringes of the motion picture industry making Poverty Row quickies. If films from Monogram and PRC often looked threadbare, Poverty Row quickies were the bottom of the barrel. Generally made for under $25,000 and in less than a week, movies made by companies like Empire, Peerless, Puritan, and Victory were poorly shot and often verged on incoherence.

Whether they were programmers, studio Bs, small company Bs, or Poverty Row quickies, the Bs provided a training ground for many. Leigh Brackett (1915–1978) and Carl Foreman (1914–1984) were among the screenwriters who wrote for formula pictures before going on to craft screenplays for *The Big Sleep* (1946), *High Noon* (1952), and other classics. Directors such as Edward Dmytryk, Robert Wise, Anthony Mann, and Fred Zinnemann cut their teeth on Bs before graduating to Hollywood's A-list. Young performers who honed their craft in B movies and emerged as major stars include Humphrey Bogart, Rita Hayworth, John Wayne, Anthony Quinn, Ava Gardner, Jane Wyman, and Susan Hayward, to name just a few. B movies also provided a haven for actors who no longer commanded the public's fancy. Once-popular performers such as Neil Hamilton, Clara Kimball Young, Harry Langdon, Kay Francis, and Erich von Stroheim found themselves toiling in B movies long after their popularity had faded.

While most in the movie business may have aspired to work on A films, many specialized in Bs. Some directors, such as Robert Florey, Joseph H. Lewis, Joseph Kane, Phil Karlson, Arthur Lubin, Edgar G. Ulmer, and William Witney could be counted on to turn out minimally competent—and at times quite extraordinary—work on a budget. Others like William (''One Shot'') Beaudine, Reginald Le Borg, Sam Newfield, Phil Rosen, and Jean Yarbrough were undeniably prolific but more workmanlike—if not downright uninspired. Producers like Sam Katzman made a career in Bs, starting by opening a short-lived outfit called Victory Pictures, and later churning out movies for Monogram and Columbia. A number of stars established and maintained their fame in the Bs, including cowboy stars like Tim McCoy, Bob Steele, Charles Starrett, Johnny Mack Brown, Allan ''Rocky'' Lane, Bill Elliott, and Lash LaRue, not to mention their sidekicks such as George ''Gabby'' Hayes, Al ''Fuzzy'' St. John, and Smiley Burnette.

THE AETHESTICS OF B MOVIES

Just as the budgets of B movies covered a wide spectrum, the look and feel of the Bs ran the gamut from the sophisticated to the incompetent. Programmers, and even

EDGAR G. ULMER

b. Olmütz, Austria-Hungary, 17 September 1904, d. 30 September 1972

Few names are as closely associated with the B movie as Edgar G. Ulmer. After studying architecture and working in the theater and cinema in Europe (notably for F. W. Murnau), Ulmer settled in the United States. He directed films in a variety of low-budget forms, including exploitation movies (*Damaged Lives*, 1933), Yiddish films (*Green Fields*, 1933), and dozens of Bs.

One of Ulmer's earliest efforts, *The Black Cat* (1934), is considered one of his best. Although the movie boasted Universal's first teaming of Boris Karloff and Bela Lugosi, it was made quickly, on a B budget. Ulmer gave the bizarre tale of vengeance and necrophilia a sleek modern look that suggested spiritual corruption. He pulled a sympathetic performance from Lugosi and made Karloff, as a devil-worshipping architect, a genuinely malevolent figure. *The Black Cat* still ranks as an early horror classic.

In 1942 Ulmer began a four-year association with PRC, where he directed *Girls in Chains* (1942), one of the first women-in-prison films, and *Strange Illusion* (1945), a low-budget take on *Hamlet*. *Bluebeard* (1944) starred John Carradine as a puppeteer and painter in mid-nineteenth century Paris who is driven to strangle women who remind him of the model who helped him achieve his artistic breakthrough. An elaborate costume production, especially by PRC standards, the film featured one of Carradine's most subtle performances and Ulmer's typically baroque visual touches. *Detour* (1945) is doubtless Ulmer's most enduring production. The fatalistic story of a hapless hitchhiker (Tom Neal) mixed up with murder and a femme fatale (Ann Savage), it ranks as the darkest noir film of the 1940s. Savage's Vera is one of the nastiest creatures ever captured on film, and the whiney Neal seems to wear the weight of the world on his shoulders. His confessional voice-over is filled with metaphysical emptiness. Ulmer excels in capturing the lonely world of roadside diners, cheap motels, and dark streets, which often verge on abstraction. Similar qualities are at work in his 1954 western, *The Naked Dawn*.

While at PRC, Ulmer also made gangster films (*Tomorrow We Live*, 1942), musicals (*Jive Junction*, 1943), and costume films (*The Wife of Monte Cristo*, 1946). Later Bs for other companies include *Ruthless* (1948), often referred to as a poor man's *Citizen Kane*, and *The Man from Planet X* (1951), both of which were invested with a fine sense of atmosphere.

Ulmer finally achieved some critical attention from auteurist critics during the 1960s and 1970s. Although some individuals made better Bs or more of them, Ulmer is still remembered as one who was able to occasionally rise above the time and budget restrictions of the form to make stylish and thematically compelling films.

RECOMMENDED VIEWING

The Black Cat (1934), *Bluebeard* (1944), *Strange Illusion* (1945), *Detour* (1945), *Ruthless* (1948), *The Man from Planet X* (1951), *The Naked Dawn* (1955)

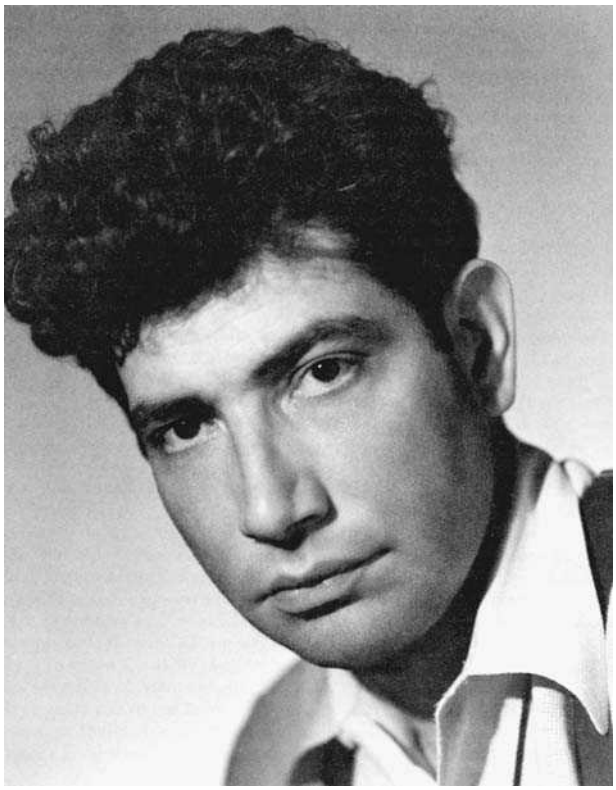
FURTHER READING

Belton, John. *The Hollywood Professionals,* Volume 3: *Howard Hawks, Frank Borzage, Edgar G. Ulmer*. New York: A. S. Barnes, 1974.

Bogdanovich, Peter. "Edgar G. Ulmer." In *Kings of the Bs: Working within the Hollywood System*, edited by Todd McCarthy and Charles Flynn, 377–409. New York: Dutton, 1975.

Eric Schaefer

some Bs made by the majors, could come close to the quality of A films, the only obvious difference being shorter running times. But a B running time could affect the final product. For instance, in Warner Bros.'s *Smart Blonde*, noted above, the studio attempted to fit a complex mystery into a fifty-nine-minute slot. Wise-cracking reporter Torchy Blane and her police detective boyfriend Steve McBride attempt to solve the murder of the man set to buy the holdings of nightclub owner Fitz Mularkay. A dizzying array of characters with barely sketched motivations are tossed into the trim film, producing so much confusion that in the final scene Torchy and Steve must give an accounting of the characters, their relationships and motives, and the reasoning they used to solve the case. Even with the elaborate explanation, the plot remains maddeningly obscure. With smaller company



Edgar G. Ulmer. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Bs and Poverty Row quickies, the impact of a low budget and a fast shooting schedule was much more obvious.

Lower budgets meant that exposition tended to be handled in a more overt, at times ham-fisted, manner than in A films, in which it could be delivered more subtly over a longer running time through character behavior. Dialogue was the most expedient way to transmit crucial plot information. In PRC's *The Devil Bat* (1941), the vengeful mad scientist Bela Lugosi greets the jumbo creation of the title by telling it, "Ahhh, my friend, our teeory ov glandular stimooolation through electrical impulses vas correct! A few days ago you were as small as your companion. And now, look at you!" He reveals his plan to murder the employers who have cheated him by having them wear a bat-baiting shaving lotion he has concocted. He tells the bat, "You hate diss strange oriental fragrance even vile you sleep, just as you did before I made you big and strong. Now if you detect de fragrance in de night when you're fully avake, you vill strike! Yes, you vill strike and kill!" The overwrought dialogue is not, of course, meant for the bat but for the audience, as the film awkwardly establishes its story line. Exposition could also be transmitted overtly in the form of swirling newspaper headlines, radio news broadcasts, and character voice-over. All three techniques are utilized in *The Devil Bat*, which plays out as a series of repetitive attacks, interspersed with investigation scenes with a big-city newspaper reporter and his photographer, who provides comic relief.

The plots of B movies were generally as thin as the film on which they were shot. As a result, many films required padding of various kinds to bulk them up to feature length. For instance, *Arizona Badman*, a 1935 B western, clocks in at just under an hour. It uses a song sung at a campfire and footage of cattle meandering over the hills to pad its running time, and more than a third of the film's first sixteen minutes are devoted to interminable scenes of townsfolk hoofing at a square dance. Other cost-saving measures were employed in B movie production to save both time and money, most of which are evident on the screen: day-for-night shooting (daylight shooting employing filters and/or underexposing the film to simulate nighttime), liberal doses of stock shots and repeated shots (e.g., the Devil Bat flying out of its lair to attack), and the use of rear-screen projection in place of location work. Shooting techniques always attempted to maximize efficiency. For example, rather than shooting dialogue as a series of complex shot/reverse shot combinations (shooting over the shoulder of one actor, then the other), which requires multiple set-ups, relighting, and time in the editing room to assemble the footage, B directors would cut corners. Dialogue scenes were often filmed by framing all of the actors together facing each other, but turned slightly toward the camera. The conversation unfolds in a single, extended shot—effectively eliminating the time necessary for additional set-ups and the editing needed to achieve shot/reverse shot combinations. Moving camera shots were usually kept to a minimum because of the expense and time needed to mount them. As a result of these factors, the majority of B movies have a relatively static quality.

That static quality carried over to acting. Because of the brief shooting schedules and desire to avoid retakes, performances in B movies often appear hesitant and wooden when compared to the smoother, more naturalistic performances in A films. Fight scenes in Bs were often poorly choreographed, with pulled punches obvious and falls leaden. While Bs occasionally employed imaginative camerawork and staging (e.g., the opening dream sequence in *Fear in the Night*, 1947), B movies can best be described as displaying classical Hollywood style in its most stripped-down, unembellished form.

DECLINE OF THE Bs

The rationing of raw materials during World War II led to an overall cutback in film production. The majors reduced their output of B movies to concentrate on fewer

and better A productions, a trend that continued after the war. The Supreme Court's Paramount Decision in 1948 led to further cutbacks and consolidation. With every movie expected to stand on its own merits with bookers and buyers, there was little impulse on the part of exhibitors to book movies that were obvious cheapies.

In 1946 Monogram formed Allied Artists to produce higher-budget pictures, while it continued to churn out B movies. The corporate name was officially changed to Allied Artists in 1953, and the company signed high-profile directors such as Billy Wilder (1906–2002) and John Huston (1906–1987) to make more expensive films. PRC was bought out by Eagle-Lion, a British distribution company, in 1947. Eagle-Lion made a series of taut B-level thrillers that were a cut above PRC's earlier productions, including Anthony Mann's *T-Men* (1947) and *Raw Deal* (1948) and the noirish fantasy *Repeat Performance* (1947). In 1950 Eagle-Lion merged with Film Classics, only to be absorbed by United Artists the next year. At Republic, Yates experimented with A productions, but faced steadily declining profits throughout the 1950s—in no small measure because of his efforts to prop up the acting career of his wife, Vera Hruba Ralston (1921–2003). Republic closed shop in 1959.

The spirit of B movie production lived on in two realms. The first was the series of teen-oriented exploitation pictures made by newcomers like American International Pictures (AIP). They were quick, cheap, and made on budgets of less than $100,000. AIP packaged the films as double bills (*Sorority Girl* teamed with *Motorcycle Gang*, both 1957; *She Gods of Shark Reef* paired with *Night of the Blood Beast*, both 1958), for product-hungry neighborhood theaters and drive-ins around the country.

It was, however, the growing television industry that subsumed much of B movie production in the early 1950s. Like their radio counterparts, the young television networks concentrated on live shows. Filmed programs were used as a last resort, but some of their advantages became obvious fairly quickly. "Telefilms" could be rerun ad nauseam, and it was far easier to stage action sequences in a filmed program than with a live show. Several B western stalwarts made the successful, and profitable, transition to television. William Boyd (1895–1972), who was savvy enough to buy the rights to his old Hopalong Cassidy movies and the Hoppy character, brought them to television, and made new episodes as well. Roy Rogers starred in *The Roy Rogers Show* from 1951 to 1957 to the delight of a new generation of fans. Others who had made a living in Bs made the move to the new medium. For instance, Roland D. Reed (1894–1972), who edited and directed B movies for Chesterfield-Invincible, formed Roland Reed Productions in 1950 to produce TV commercials. The firm soon began producing programs as well, making a number of successful early telefilm series such as *My Little Margie* and *Rocky Jones, Space Ranger*. Jack Chertok (1906–1995), who produced Bs such as *Eyes in the Night* (1942) at MGM, went on to produce several significant early telefilm series, including *The Lone Ranger*, *Private Secretary*, and *Sky King*.

B movie production techniques were the natural model for television film production. In *Hollywood TV* Christopher Anderson notes that the creation of a television production division at Warner Bros. "required the studio to resurrect its dormant tradition of B-movie production and retool to operate on budgets barely adequate even on Poverty Row" (Anderson, p. 172). This meant tight budgets, restricted production schedules, the recycling of stories and scripts, and pilfering the studio library for stock shots.

If B filmmakers and production techniques saw new life with the advent of television, the B movie did as well. The film libraries of Poverty Row companies were some of the first to turn up on early television, allowing TV stations to pad their programming day, in much the same way that Bs had padded out double bills for exhibitors for twenty years. A new generation was exposed to the simple pleasures, and occasional artistry, of B movies through the video medium. Today Bs continue to fill out the hours on cable television networks devoted to classic movies, westerns, and mysteries, as well as the shelves of video and DVD stores.

SEE ALSO *Cult Films; Distribution; Exhibition; Studio System*

FURTHER READING

Anderson, Christopher. *Hollywood TV: The Studio System in the Fifties*. Austin: University of Texas Press, 1994.

Dixon, Wheeler, ed. *Producers Releasing Corporation: A Comprehensive Filmography and History*. Jefferson, NC: McFarland, 1986.

Gomery, Douglas. *The Hollywood Studio System*. New York: St. Martin's Press, 1986.

Martin, Len D. *The Republic Pictures Checklist: Features, Serials, Cartoons, Short Subjects and Training Films of Republic Pictures Corporation, 1935–1959*. Jefferson, NC: McFarland, 1998.

McCarthy, Todd, and Charles Flynn, eds. *Kings of the Bs: Working within the Hollywood System*. New York: Dutton, 1975.

Miller, Don. *B Movies: An Informal Survey of the American Low-Budget Film, 1933–1945*. New York: Curtis, 1973.

———. *Hollywood Corral*. New York: Popular Library, 1976.

Okuda, Ted. *The Monogram Checklist: The Films of Monogram Pictures Corporation, 1931–1952*. Jefferson, NC: McFarland, 1987.

Pitts, Michael R. *Poverty Row Studios, 1929–1940: An Illustrated History of 53 Independent Film Companies with a Filmography for Each*. Jefferson, NC: McFarland, 1997.

Siegel, Joel E. *Val Lewton: The Reality of Terror*. New York: Viking Press, 1973.

Taves, Brian. "The B Film: Hollywood's Other Half." In *Grand Design: Hollywood as a Modern Business Enterprise, 1930–1939*, edited by Tino Balio, 323–350. Berkeley: University of California Press, 1995.

Telotte, J. P. *Dreams of Darkness: Fantasy and the Films of Val Lewton*. Urbana: University of Illinois Press, 1985.

Weaver, Tom. *Poverty Row Horrors: Monogram, PRC and Republic Horror Films of the Forties*. Jefferson, NC: McFarland, 1993.

Eric Schaefer

BIOGRAPHY

Biographical films, or biopics, depict the lives (or segments thereof) of past and present eminent, famous, and infamous people. The boundary between the biopic and other genres is fluid, since biography can include historical film, costume drama, musical, melodrama, western, crime film, social problem film, documentary, and so on. The biopic distinguishes itself by emphasizing the person rather than a history of an era, at least in its title. The genre is not static, but rather sensitive to cultural and social transformations involving nation and community, and its form and discourse alters over time. Biopics can be allegories of power, tributes to genius and talent, paradigms of economic success, or celebrations of nation formation and patriotism, or they can capitalize on transgressions of prescribed standards of social behavior (as in gangster films, social problem films, and docudramas). Biopics present their historical subjects by means of textual and intertextual strategies that draw on the predilections of the producer, the technological and economic resources of a studio, the likelihood of profitability, the style of a director, and the personae of stars, as well as on existing versions of social history, propaganda, or a particular ideology. The biopic bases its claims to authenticity on research—written histories of a period, biographies, diaries, journals, paintings, architecture, fashion—often relying on and crediting the work of historical advisers.

The classic form of the biopic is sensitive to direct and indirect forms of censorship, and the elimination or reworking of pertinent and sensitive data about the personal life of the biographical subject is a common feature of the genre that elicits criticism about its historical legitimacy. The biopic has been a catapult to stardom for some actors because it creates the illusion of a fit between the physical appearances, mannerisms, modes of speaking, and temperaments of the actor and the famous subject. Yet the use of a star can create a tension between the famous biographical subject and the fame of the star, contributing to the complexity of the portrait or creating problems of credibility. The style can follow the model of established generic formulas, veer in an avant-garde experimental direction, or assume an investigative and reflexive mode.

EMERGENCE OF THE GENRE

From *Plutarch's Lives*, and from Shakespeare's history plays, with their focus on the tragic fate of monarchs, to erudite and popular biographies, the fascination with the lives of the rich, the famous, and the infamous persists, as does the question of the source of this fascination. In the evolution of cinema, individuals of "consequence" were not slow to appear onscreen: short films were produced in the United States, France, Russia, and Italy, featuring monarchs, political dignitaries, military heroes, dancers, and celebrities. Early documentaries such as *The Execution of Mary Queen of Scots* (1895), *President McKinley Taking the Oath of Office*, *President McKinley Reviewing the Troops at the Pan American Exposition*, and *Funeral of President McKinley* (all United States, 1901), *The King and the Queen at the Royal Castle at Monza* (Italy, 1897), *The Assassination of the Duc de Guise* (France, 1908), *The Coronation of Czar Nicholas II* (Russia, 1896), *Queen Elizabeth* (France, 1912), and *Garibaldi and His Times* (Italy, 1926) were vignettes of visual history, a harbinger of the power of the cinema to engage audiences with images of prominent people that previously they only could read about in books and,

more unlikely, see at public ceremonies. These films assumed that the spectator had some prior knowledge of the subjects filmed, but the pleasure resided in the experience of actually seeing these noteworthy individuals. The main characteristic of these short films was their documentation, their soliciting of the spectator's attention, but they were not docudramas that developed the psychology and motivation of the biographical figures.

By the middle years of the twentieth century's second decade the cinema had turned from an artisanal mode of production to an industrial one with greater industrial and technological standardization. The opportunities for the creation of complex narratives were in place, and biopics such as *Joan the Woman* (1917), *Madame Dubarry* (1919), and *Anna Boleyn* (1920) became part of the cinematic landscape. What technological, economic, and formal changes meant for the biopic is seen in the lengthy *Joan the Woman* (125 minutes) by Cecil B. DeMille (1881–1959). The film's creation of the historical context relied on huge panoramas based on replicas taken from paintings, sketches, lithographs, and photographs of villages, towers, castles, and cathedrals such as Rheims Cathedral, as well as on the use of weapons purchased from museums. Starring the opera diva Geraldine Farrar, the film was enhanced by hand-tinted shots and the use of double-exposure effects to convey her visions, and contrasts between her and the crowds. In presenting Joan as a young woman in love with a soldier who sacrifices herself to religious and national responsibility, DeMille constructed the biopic as a form of melodrama, employing monumental history that relied on spectacle to convey conflict between desire and duty, and the private and the public spheres.

Another version of Joan's life, contrasting sharply with the DeMille biopic, appeared a decade later. *The Passion of Joan of Arc* (1928), directed by Carl Theodor Dreyer (1889–1968), signaled another direction for the biopic. This radical cinematic experiment eschewed the epic dimensions of DeMille's Hollywood melodrama, restricting the action to twenty-four hours in the life of the saint and minimizing the use of costumes, objects, and makeup. Dreyer's film focuses on Joan's trial and execution in numerous close-ups, creating a counterexample to expansive and spectacular forms of the biopic. A year earlier, *Napoléon vu par Abel Gance* (*Abel Gance's Napoleon*, 1927) presented yet another biopic and experimental treatment of epic, using every possible cinematic device including montage, tinting, split screen, superimpositions, dissolves, matte shots, and dramatic camera angles. The film followed the career of Napoléon Bonaparte from schoolboy to soldier, lover, revolutionary, and empire builder. Its historical sweep monumentalized Napoléon, and its encyclopedic depth established the biopic as a premier form of biography, history, and drama.

THE COMING OF SOUND AND THE INTERWAR YEARS

The advent of synchronized sound charted new directions for the biopic. More than announcing the arrival of sound on film, *The Jazz Singer* (1927) anticipated the marriage of the biopic and the musical, highlighting the lives and careers of musical impresarios, entertainers, and composers. *The Great Ziegfeld* (1936), produced by MGM, with lavish sets, song and dance numbers, guest appearances by popular entertainers, and the use of stars, memorialized the rise and fall of the impresario. Biopics documenting the lives of entertainers increased in number throughout the remainder of the interwar years; films about Johann Strauss, Victor Herbert, Vernon and Irene Castle, and Fanny Brice celebrated the overcoming of adversity through talent and perseverance, and, by implication, the role of cinema in bringing these figures to life on the screen. Images of landscape and architecture, paintings, costumes, and dialogue (and intertitles) all helped to create the historical milieu, and sound enhanced the depiction of the period through orchestral scores of classical music, the introduction of patriotic and folk songs, drum rolls, and sound effects pertaining to coronations, marriages, funerals, and military encounters. Musical leitmotifs heightened character or cued irony.

Biopics about monarchs, literary figures, and political and military leaders featured stars with impeccable acting credits from stage and film, including George Arliss (1868–1946) in *Disraeli* (1929), *Voltaire* (1933), and the *Iron Duke* (1934), and, in the late 1930s, Paul Muni (1895–1967) in *The Story of Louis Pasteur* (1936), *The Life of Emile Zola* (1937), and *Juarez* (1939). These films had a morally uplifting message and a tendency to humanize and universalize ethical commitment, social responsibility, and opposition to vested interests. The Arliss and Muni films had a theatricality that highlighted the acting style of the performer and their ability to impersonate the historical figure.

Biopics also featured popular female and transnational stars of the silent and early sound eras, notably Greta Garbo (1905–1990) in *Mata Hari* (1931) and *Queen Christina* (1933) and Marlene Dietrich (1901–1992) in *The Scarlet Empress* (1934). These films were tailored to their star images and to tie-ins between the films and contemporary fashion. Garbo's portrait of the Swedish queen capitalized on the monarch's bisexuality, ill-fated romance, and disdain for fame and power in a style that accentuated the star's legendary face, ambiguous sexual identity, and independence. Dietrich's portrait of the Russian

empress fused the personae of the historical figure and the star, relying on Dietrich's publicized image in movie magazines and contemporary gossip as well as on the director's role in her creation.

The biopic is also associated with crime films of the late 1920s and 1930s. *Little Caesar* (1931) and *Scarface* (1932) were thinly veiled, fictionalized accounts of the life of Al Capone that resulted in intensified demands for industry self-regulation. Thus the biopic played a role in the implementation of the Production Code, which was designed to regulate depictions of sex and criminality and to offer a moral image of the industry through commonly accepted and respectable models of moral behavior, appearance, and action.

Biopics of the interwar and World War II years were closely tied to discourses of nation formation. *Abraham Lincoln* (1930), *Young Mr. Lincoln* (1939), and *Abe Lincoln in Illinois* (1940) depicted the transformation of an unprepossessing figure to an icon endowed with exceptional abilities and power. The casting of Walter Huston (1884–1950), Henry Fonda (1905–1982), and Raymond Massey (1896–1983), respectively, in the title roles identified them with these qualities. While the Lincoln biopics differ in the selection of the biographical events filmed, in the acting, and in the depictions of communities, the tendency of the films—most evident in *Young Mr. Lincoln*—is to mask the politics, presenting history as a moral parable or allegory about national unity. To develop the credibility of the historical context presented, the films include portraits of social institutions: the family, the local community, law, commerce, the military, and the government. History is visualized through costuming, photographs, landscapes, and printed documents, as well as reinforced through the uses of music and speeches.

Clive of India (1934), *Rhodes of Africa* (1936), *Stanley and Livingstone* (1939), which featured such prominent actors as Ronald Colman (1891–1958), Walter Huston, Spencer Tracy (1900–1967), and Cedric Hardwicke (1893–1964), are biopics concerned with issues of empire. Replete with images of maps, scenes of combat, trials, and oratory, these biopics romanticized the trials and the superhuman qualities of European men—entrepreneurs, expansionists, explorers, and colonizers—who undertook to civilize the "natives." Relying on the rhetoric of a benevolent imperialism, the films highlighted an "exotic" landscape, depicted hostile encounters with indigenous peoples, and underscored the protagonists' successful struggle to create peace and unity in an alien terrain despite the resistance of the natives. According to established conventions, it is not chance that determines these men's victory, but their resourcefulness and indomitable wills.

THE BIOPIC IN WAR

Directly or indirectly, the Hollywood wartime biopic justified national involvement in war, dramatizing the essentially peaceful and moral nature of the American male and distinguishing him from the enemy. *Sergeant York* (1941), starring Gary Cooper (1901–1961), is an example of the biopic's linking its biographical subject to national crises, and also of the genre's malleability to changing historical circumstances. Set during World War I but clearly making analogies with World War II, the film focuses on the transformation of an uneducated and problematic figure, a "hillbilly," to a wartime hero. Cooper's star image as a shy, modest, and inarticulate American male, slow but sure to rise to action, serves the demands of the York character and of the narrative's ideological designs. In a series of dramatic encounters with the community, his minister, and his military superiors, York fights a series of moral and personal battles that bring him finally to a spiritual conversion that enables him to renounce pacifism and serve the nation. Similarly, in *The Pride of the Yankees* (1942), Cooper reincarnates his star persona: Cooper takes on Gehrig's persona, but Gehrig becomes Cooper the star. Heroism is played down, becoming all the more prominent for its being muted. In its focus on Gehrig's fatal illness and his equanimity in facing death, the biopic offers a model of heroism transferable to the home front and battlefield, offering a strategy to cope with death. This self-effacing form of masculinity accords with a proper conception of stardom during the war and with the studio's conception of moral responsibility to its audiences at a critical time for the nation.

British biopics of wartime such as *Young Mr. Pitt* (1942), starring Robert Donat (1905–1958), are more polemic, drawing on allegory to create parallels between the Napoleonic wars and the war with the Nazis. Donat's portrait of Pitt is unmistakably hagiographic; Pitt becomes a martyr to the nation, a monument and testimonial to the British national character, and a figure of wisdom and sacrifice in the interests of national unity and mobilization.

A further development of the biopic came from the German cinema of the interwar and Nazi era, in which the illustrious man's view of history was deployed in the interests of propaganda. Among the biopics depicting the lives of monarchs, political leaders, artists, and scientists, the most notable were *Friedrich Schiller* (1940), *Bismarck* (1940), *Ohm Krüger* (1941), and *Paracelsus* (1943). These men of genius and prophetic vision realized heroism in the service of their nation against seemingly overwhelming odds. The film narratives are constructed with an escalation of conflicts involving private and public life that portray the protagonists' indomitable will and indefatigable ability

Ken Russell's The Music Lovers (1971) depicts the conflicted sexuality of the composer Tchaikovsky (Richard Chamberlain). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

to overcome the constraints of the commonplace and everyday world. Built on oppositions between life and fiction, escapism and realism, these biopics rely on the spectators' extratextual memories from schoolbooks, paintings, and architecture. The films utilize costume, musical accompaniment, period settings, props, makeup, and actor's poses to distinguish the individual from the mass.

Emil Jannings (1884–1950), known for his roles in such films as *The Last Laugh* (1924) and *Variety* (1935), lent his prestige to *The Old and the Young King* (1935) and *Ohm Krüger*. The protagonists of these films realize heroism in the service of their nation but in a manner that separates them and places them above the common people. Despite their ostensible similarity to the conventions of the Hollywood biopic, these biopics reversed the process of humanizing the historical protagonist, portraying him instead as a monument, an immortal being who has risen above history. While they are self-consciously intertextual and rely on conventions of the biographical film, these biopics are not reflexive about their uses of history and their status as film.

POSTWAR TRANSFORMATIONS AND BEYOND

Post–World War II cinema focused on more contemporary biographical subjects—and on the audience as consumers of popular culture—and displayed a more overt reflexivity about its identity as historical spectacle. One direction for the biopic dealt with the lives of entertainers, particularly musicians, and sports figures, as *The Babe Ruth Story* (1948), *The Great Caruso* (1950), *With a Song in My Heart* (1952), *The Glenn Miller Story* (1953), and *The Man of a Thousand Faces* (1957), about the actor Lon Chaney (1883–1930). *The Great Caruso* followed a chronological trajectory to underscore Caruso's "natural" genius, portraying his gradual rise to fame as a vindication of his talent in the face of social class distinctions and economic obstacles. The identification of the aspiring

opera singer and movie star Mario Lanza (1921–1959) with Caruso signaled a shift in the ethnic clichés of Latinos as womanizers, exotic dancers, and gangsters; by contrast, Lanza's life and operatic career is integrated into mainstream American culture. His body, voice, and working-class credentials identified Lanza with the regeneration of the "American dream," as an exemplification of the power of "people's capitalism" touted in ads of the 1950s.

Concomitantly, the biopic began to portray eccentric literary figures whose scandalous heterosexual and homosexual behavior had been censored, omitted, or doctored in earlier forms of the genre (for example, in the 1946 biopic of Cole Porter, *Night and Day*). Biopics such as *The Bad Lord Byron* (1948) depicted the scandalous heterosexual affairs of the writer, and by 1960, *The Green Carnation* (1960), a biopic about Oscar Wilde, confronted the writer's homosexuality. Biopics about transgressive women were not new: *Madame Dubarry*, *Queen Christina*, and *The Scarlet Empress*, all from the 1930s, had portrayed the lives of "promiscuous" women. But the postwar biopic was inclined to focus on the scandalous behavior of less illustrious women, signaling the fusion of the biopic with the social problem film by linking marginal behavior to problematic social conditions. Susan Hayward (1918–1975), whose star image was associated with a stormy personal life that made headlines, appeared in two biopics that capitalized on her bad-girl image and best exemplified the fusion of genres. *I'll Cry Tomorrow* (1955) portrayed Lillian Roth's alcohol addiction, fall from fame, and personal recuperation. *I Want to Live* (1958) depicted "social misfit" Barbara Graham's connections to the underworld and her arrest, trial, and execution for murder; the film's tone is sympathetic, with scenes that portray her sexual encounters with men, her run-ins with the law, and the injustice of capital punishment. *Yield to the Night* (1956), another indictment of capital punishment, was a veiled story of Ruth Ellis, who was tried and executed for the murder of her lover. It featured Diana Dors (1931–1984), another female star identified with a turbulent and much publicized personal life.

Biopics about deranged, promiscuous, and violent women (and about homosexuals) survived into the 1980s. *Dance with a Stranger* (1985), another biopic about Ruth Ellis, focused on her working-class background, her struggles to survive economically with her son as a woman on her own, her exploitation by her upper-class lover David Blakely and his snobbish friends, the desperation that led her to shoot and kill Blakely, the drama of her trial, and her sentence to death by hanging. *Prick Up Your Ears* (1987) portrayed the unstable, and ultimately violent, homosexual relationship of the gifted playwright Joe Orton and Kenneth Halliwell, which resulted in Orton's death. Other biopics portrayed corruption in high places (for example, *Scandal*, 1988). The tempestuous relationship between the writer T. S. Eliot with his mentally unstable first wife, Vivian, was dramatized in *Tom and Viv* (1994). If these biopics were a form of social history, they were indicative of the intertextual character of the biopic as it engaged with the effects of contemporary politics, the ongoing struggles of the film industry in the international market, the impact of television with its endless sensational reportage, and changing discourses of sexual, national, and gendered identity.

Television offers another opportunity to experiment with biography. In addition to his 1950 film about St. Francis, *Francesco guillare di deo* (*Francis, God's Jester*, 1950), which was an antihagiographic treatment of the saint, Roberto Rossellini (1906–1977) directed for television *The Rise to Power of Louis XIV* (1966), in which the king is likened to a theatrical director who transforms social life into spectacle. Ken Russell (b. 1927), a prolific director of biographical television programs and films, has also experimented with the form, in *Elgar* (1962), *The Music Lovers* (1971), *Lisztomania* (1975), and *Valentino* (1977).

Hitler: A Film from Germany (Hans-Jürgen Syberberg, 1977) and *Marlene* (Maximilian Schell, 1983) are other alternative treatments of biography on film. Using a montage of clips from films, commentaries and monologues by various personages, impersonations, fictional figures, cartoons, documentary footage, allusions to legends, pornography, and inserts of icons, *Hitler* is a critical investigation of the German nation and the media that created Hitler. The ostensible subject becomes a vehicle for the deconstruction of the individual "great man" and a depiction of the legendary sources of his construction. *Marlene* avoids images of the dying diva, but through dubbed narration (as if she were already dead) becomes a meditation on the biopic and death, on relations between filmmaker and biographical subject, and on film as history. Similarly, the Hong Kong film *Centre Stage* (1991) is an index to contemporary reconstructions of the biopic in its uses of Brechtian distancing, its creation of multiple viewing positions, and its investigative probing of the clichés of public fame, authenticity, and the conventional biopic's treatment of time, narration, memory, and history.

The Hollywood biopic has continued to thrive in the films of Steven Spielberg (b. 1946), Spike Lee (b. 1957), and Oliver Stone (b. 1946). *Schindler's List* (1993), a blockbuster biopic and a contribution to the growing number of films (and works of critical literature) that memorialize the Holocaust, does not foreground familiar Nazis (though some are present). Rather, the biopic follows the fortunes of a benign member of the Nazi party, Oskar Schindler, a savior of many Jews whose altruism is the pretext for this elegiac treatment of the Holocaust. *Malcolm X* (1992) follows the familiar

KEN RUSSELL
b. Southampton, England, 3 July 1927

Ken Russell has had a multifaceted career as a dancer, photographer, actor, and producer-director at the BBC, where he was responsible for a series of artist biographies including *Elgar* (1962), *Bartok* (1964), and *The Debussy Film* (1965). *French Dressing* (1963) and *Billion Dollar Brain* (1967) were his first films, but it was *Women in Love* (1969) that marked his coming out as a controversial British filmmaker. Based on D. H. Lawrence's novel and starring Alan Bates, Glenda Jackson, and Oliver Reed, it revealed Russell's highly theatrical style and his use of visually compelling images of the eroticized body. Russell would return to Lawrence in a 1989 adaptation of *The Rainbow* with the same stars.

Russell's fascination with the gothic and with sexually transgressive subjects continued in *The Devils* (1971), his adaptation of Aldous Huxley's *The Devils of Loudon*. Starring Oliver Reed and Vanessa Redgrave, this study of corruption by church and state outraged critics with its visually vivid sensual depiction of sadistic and masochistic sexuality in a seventeenth-century French convent. *The Music Lovers* (1971), a musical biopic, probed Tchaikovsky's creativity through a stylized and theatrical depiction of the composer's incestuous and homosexual relationships. *Mahler* (1974), a film about another tormented composer with whom Russell identified, treated its subject in grotesque and dreamlike images and revealed the filmmaker's self-reflexive investment in his biopics. *Lisztomania* (1975) uses fantasy, horror, satire, and intertextual allusions to other films and composers in its depiction of Franz Liszt as a precursor of the rock star.

Maintaining the focus on fame and popular culture, *The Boy Friend* (1972) is an homage to Hollywood's Busby Berkeley, while *Tommy* (1975) is a countercultural classic, a rock opera about youth, stardom, and the fusion of popular music and cinema. Unlike the exuberant style of *Lisztomania*, *Valentino* (1977), another star biopic, explores the legend of the star Rudolph Valentino in a sympathetic and more restrained style than Russell's other biopics, recalling Orson Welles's *Citizen Kane* (1941). In his contamination and critical treatment of genre forms, Russell challenges cultural taboos; his experimental treatments of narrative and of visual and sound images are examples of experimental filmmaking that crosses national boundaries and does not comfortably fit the mold of classical genres, realism, or heritage cinema.

RECOMMENDED VIEWING

Elgar (1962), *Women in Love* (1969), *The Devils* (1971), *The Music Lovers* (1971), *Mahler* (1974), *Lisztomania* (1975), *The Boy Friend* (1972), *Tommy* (1975), *Lair of the White Worm* (1988), *The Rainbow* (1989)

FURTHER READING

Baxter, John. *An Appalling Talent: Ken Russell*. London: Michael Joseph, 1973.

Hanke, Ken. *Ken Russell's Films*. Metuchen, NJ: Scarecrow Press, 1984.

Phillips, Gene D. *Ken Russell*. Boston: Twayne, 1979.

Russell, Ken. *Altered States: The Autobiography of Ken Russell*. New York: Bantam, 1991.

———. *Fire over England: The British Cinema Comes under Friendly Fire*. London: Hutchinson, 1993.

Marcia Landy

narrative trajectory of the biopic, portraying Malcolm's early brushes with the law, his conversion to Islam, and his rise to prominence, as well as the opposition to him that results in his assassination. As a biopic that purports to create an image of the man and his era, the film also situates Malcolm in the context of Black Power, the struggle against racism, and as a contrast to Martin Luther King Jr.

Oliver Stone's *JFK* (1991) raised conventional expectations for the biopic but revealed another form for the treatment of historical events on film. The film relied on the public's knowledge of the life of John F. Kennedy, choosing, like a crime detection film, to investigate the investigators of the assassination. *JFK* called attention to the questions of conspiracy and cover-up that are attached to the president's death, and, hence, took a critical view of American politics. *Nixon* (1995), also by Stone, is closer to the genre of the biopic in its depiction of the man's rise and fall from power. Beginning with the disgrace of the Watergate scandal,

Ken Russell. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

the film uses flashbacks to offer another disastrous view of US political corruption.

Another permutation of the biopic is the "heritage film," exemplified by works such as *Gandhi* (1982), *Another Country* (1984), *Carrington* (1995), *Shadowlands* (1993), *Restoration* (1996), *The Madness of King George* (1997), *Elizabeth* (1998), and *Shakespeare in Love* (1998). This hybrid film form, which combines biography with costume drama, literary adaptation, and melodrama, has returned to the spectacular dimension of the earlier biopic. Marketed to appeal to audiences across cultural, economic, national, and generational divides, the films feature theatrical forms of acting and display, lavish period costumes and furnishings, and a forthright treatment of romance and sexual and gender conflicts in the context of an earlier period.

NEW CHANNELS

The biopic continues to thrive not only in the cinema but also on TV, on the Arts and Entertainment Network and the Biography Channel, and in docudramas about celebrities, royals, and politicians, as well as on the Internet. By far the most biographized contemporary figure is Princess Diana. But very few celebrities escape media treatment. There is an emphasis on their private lives, highlighting their troubled childhoods, struggles to succeed, fame, marriages and divorces, illnesses, and deaths. The televisual biopic proffers the lives of the famous and infamous by means of "documentary" footage of their lives and times, commentary by their biographers, family members, colleagues, and friends, and, in the case of film stars, clips from their films. The biographies benefit from controversial material, scandals, and conflicts with the law. Thus it seems that the "biopic" is alive and well: the unabated flow of media biography is testimony to its continuing popularity, its profitability, and its responsiveness to changing cultural and social conditions.

SEE ALSO *Genre; Historical Films; Stars*

FURTHER READING

Altman, Rick. *Film/Genre*. London: British Film Institute, 1999.

Anderson, Carolyn. "Biographical Film." In *Handbook of American Film Genres*, edited by Wes D. Gehring, 331–353. New York: Greenwood Press, 1988.

Bingham, Dennis. "I Do Want to Live: Female Voices, Male Discourse, and Hollywood Biopics." *Cinema Journal* 38, no. 3 (Spring 1999): 3–26.

Custen, George F. *Bio/pics: How Hollywood Constructed Public History*. New Brunswick, NJ: Rutgers University Press, 1999.

Davis, Natalie Zemon. "'Any Resemblance to Persons Living and Dead': Film and the Challenge to Authenticity." *Yale Review* 76, no. 4 (Summer 1987): 457–482.

Elsaesser, Thomas. "Film History as Social History: The Dieterle/Warner Brothers Bio-pic." *Wide Angle* 8. no. 2 (1986): 15–32.

Hanson, Cynthia. "The Hollywood Musical Biopic and the Regressive Performer." *Wide Angle* 10, no. 2 (1988): 15–23.

Higson, Andrew. *English Heritage/English Cinema*. Oxford, UK: Oxford University Press, 2005.

Landy, Marcia. *Cinematic Uses of the Past*. Minneapolis: University of Minnesota Press, 1997.

Mann, Glenn, ed. "The Biopic." *Biography* 23, no. 1 (Winter 2000): v–x.

Neale, Steve. *Genre and Hollywood*. London: Routledge, 2000.

Schulte-Sasse, Linda. *Entertaining the Third Reich: Illusions of Wholeness in Nazi Cinema*. Durham, NC: Duke University, 1996.

Stringer, Julian. "Center Stage: Reconstructing the Biopic." *Cineaction* 42 (1997): 28–39.

Marcia Landy

BRAZIL

Despite its scant international visibility, Latin American cinema has a long and complex history bound to international aesthetic movements and local social conditions, global economics—particularly the control of distribution by transnational conglomerates—and the building of national cultures. These particular dialectics between center and periphery intensify cinema's intrinsic tension between its industrial base and its aesthetic presumptions as well as its dual, contradictory nature as an art form and a commodity. As a result, Latin American filmmakers developed over decades the theoretical and practical foundations of postcolonial Third World Cinema, as articulated in the Cuban theory of Imperfect Cinema, the Argentinean theory of Third Cinema, and the Brazilian movements first of Cinema Novo and later of Tropicalism.

THE *BELA ÉPOCA*

Only a few months after the first Lumière projection, a keen fascination with the practice of cinema developed in the main urban centers of Latin America. In Brazil, the birth of cinema coincided with the newly institutionalized Republic and its thrust in export-led industrialization, urbanization, and mass immigration. From 1900 to 1912, an incipient Brazilian film artisanal industry begun to develop. Although it was concentrated in a vertically integrated system managed by local entrepreneurs, cinema was never perceived as a significant national industry. In this period, known as the *Bela Época*, Brazilian films dominated the domestic market, and documentaries and newsreels constituted the most important filmic productions. Fiction films were realized according to the established genres of comedy, melodrama, and historical drama, generally adaptations of literary classics, as well as carnival and satirical musicals, which followed the popular traditions of the circus and the vaudeville of the nineteenth century.

Os estranguladores (*The Stranglers*, 1908) by Antônio Leal (1876–1947) was the first Brazilian feature film and Júlio Ferrez's *Nhô Anastácio chegou de viagem* (*Mr. Anastácio Has Arrived from His Travels*, 1908) was the first Brazilian comedy. During this period, Brazilian fiction films, such as Leal's adaptation of José de Alencar's literary work *O guaraní* (*The Guaraní*), *O Diabo* (*The Devil*, Antonio Campos), and *O crime da mala* (*The Suitcase Crime*, Alberto Botelho) and *Paz e amor* (*Peace and Love*), were unfaithful copies of European and American cinema of the time, mainly because Brazilian cinematographers lacked technical expertise. The lack of infrastructure and up-to-date technology; the limitation of the public to the *carioca* upper and middle classes; the systematically aristocratic point of view portrayed in the films; and their unfavorable rating in comparison to foreign standards were all deficiencies that made themselves apparent very soon, having in a few years a lethal impact on this sprouting cinema. Moreover, the impossibility of building a steady production consolidated the flaws and limits of the already tiny market.

By 1911, Hollywood studios were international, and their films began to penetrate the Brazilian market. The *Bela Época* ended as Brazilian films were displaced by US and European films. From 1914 to 1929, US investments in Latin America increased from 17 to 40 percent of all investments, placing Brazil as Hollywood's fourth largest export market. The US industry implemented an aggressive commercial strategy, which enticed the

Brazilian audience through its flawless technical superiority and the glamour of the star system. *Cinearte*, the most influential film journal of the 1920s, celebrated the US model. The technical expertise and slick production values of Hollywood movies were regarded as the standard, and it served to discourage indigenous filmmaking.

Although the *Bela Época*'s industrial experiment faded, individual filmmakers continued making films in Rio, Sâo Paulo, Recife, or Porto Alegre, such as Luiz de Barros, who adapted José de Alencar's Indianist romantic novels, *Iracema* (1917) and *Ubirajara* (1919); Gilberto Rossi and José Medina, who made *Exemplo regenerador* (*Redeeming Example*, 1919), *Perversidade* (*Perversity*, 1921), *Carlitinhos* (1921), *A culpa dos outros* (*The Fault of Others*, 1922), and *Fragmentos da vida* (*Fragments of Life*, 1929); and Mario Peixoto, director of *Limite* (*The Boundary*, 1930), the first Brazilian experimental film. In 1925 Humberto Mauro (1897–1983), the most recognized auteur of this period, founded his own production company, Phebo Films, and directed *Valadião, o Cratera* (*Valadião, or the Crater*, 1925), *Na primavera da vida* (*In the Spring of Life*, 1926), and *Tesouro perdido* (*Lost Treasure*, 1927). With the advent of sound, Mauro teamed up with Cinédia to produce *Lábios sem beijos* (*Lips without Kisses*, 1930), *Sangue mineiro* (*Minas Blood*, 1930), and *Ganga bruta* (*Brutal Gang*, 1933), and with Brasil Vita Filmes to direct *Favela dos meus amores* (*Favela of My Loves*, 1934).

CHANCHADAS: A FILM INDUSTRY FOR A NATIONAL CINEMA

The introduction of sound in the 1930s was welcome in Latin America as a possible path to the autonomous development of a national film industry. Despite the devastating effects of the Great Depression in the United States, Hollywood had the upper hand, first by its experiments with foreign-language versions of its own films and later with its worldwide imposition of dubbing and subtitling. By 1934, Hollywood had regained its hegemony in the Latin American markets to the point that it became a propaganda machine for Franklin D. Roosevelt's Good Neighbor Policy.

Under Getúlio Vargas's Estado Novo (1937–1945), an authoritarian and populist regime that implemented a vast plan of national modernization, the cinema industry was funded by the state in order to help create hegemony around nationally shared cultural symbols. Rio de Janeiro became the center of film production during the 1930s and 1940s, establishing the imprint of the most popular Brazilian film genre, the *chanchada*, musical comedies inspired by Hollywood musicals but rooted in the Brazilian carnival and burlesque theater. The *carioca* flavor, composed of music, dance, carnival, and even Rio slang, constituted the ironic nucleus of the *chanchada*, which parodied Hollywood's "perfection."

As a budding though embryonic film production center, Rio facilitated the emergence of several film companies linked to specific directors and producers, such as Adhemar Gonzaga's Cinédia, Carmen Santos's Brasil Vita Filmes, and Alberto Byington Jr. and Wallace Downey's Sonofilmes. All of them sought to improve their films' quality, though they finally ended up exploiting the popular *chanchada* in order to collect money to finance other projects. As part of this strategy, Gonzaga's Cinédia Studios released *Alô, Alô Brasil* (*Hello, Hello Brazil*, 1935) and *Alô, Alô Carnaval* (*Hello, Hello Carnival*, 1936), featuring Carmen Miranda (1909–1955).

Although World War II slowed the production of Brazilian films, a new film company, Atlântida, was established in 1943. At the beginning, Atlântida tried to produce socially committed films by promoting a realist cinema dealing with popular themes. José Carlos Burle, Alinor Azevedo, and Moacyr Fenelon directed *Moleque Tião* (*Boy Tião*, 1943) and Burle and Ruy Costa directed *Tristezas não pagam dividas* (*Sadness Doesn't Pay Off Debts*, 1944). Nevertheless, Atlântida too had to resort to the *chanchadas*, this time teaming the two most popular comedians of all time, Grande Otelo (1915–1993) and Oscarito (1906–1970).

In 1949, the Vera Cruz Company was founded in São Paulo, actually displacing Rio as the center of film production. Alberto Cavalcânti (1897–1982), an Italo-Brazilian émigré, was hired to run the company. "A Brazilian Hollywood," as Maria Rita Galvão asserts, the Vera Cruz experiment would realize the "film industry myth" ("Vera Cruz," in Johnson and Stam, *Brazilian Cinema,* p. 271), a truly national culture industry with large amounts of capital invested in technology, in experienced and skilled European technicians, and in the construction of new studios, which were modeled on the Metro-Goldwyn-Mayer studios, even when they were already in decline. For the first time, Brazilian cinema would be internationally distributed, with quality films and a consolidated internal market. The Vera Cruz Company produced eighteen feature films and many documentaries. *O cangaceiro* (*The Cangaceiro*, Lima Barreto, 1953) was the first Brazilian film to be successfully distributed internationally. The Vera Cruz project "was doomed to failure since it was too costly and ambitious" (King, *Magical Reels*, p. 59), but it was also condemned because it committed a crucial mistake that would haunt future filmmakers—leaving distribution in the hands of Columbia Pictures. This experience, which stimulated passionate reflection on the nature of producing, distributing, and exhibiting Brazilian cinema, left indelible though ambiguous lessons.

CINEMA NOVO

In the 1960s, Latin America was a contested field of struggle. From the Cuban Revolution in 1959 to the death of Che Guevara in 1967, from the massacre of Tlatelolco in 1968 to the Cordobazo uprising in 1969, from the landing of US Marines in the Dominican Republic in 1965 to the series of military coups that prepared the terrain for neoliberal policies in the Southern Cone countries, Latin American societies were shaken by social conflict, political revolt, and military intervention. The failure of developmental modernization showed the true face of neocolonialism, as unveiled by the formidable critique of the theories of dependency, internal colonialism, and cultural imperialism, which proved the coming of age of Latin American social thought, revealed in an astounding cultural movement, from theater to literature, from popular music to cinema, from the social sciences to philosophy and religion. Filmmakers were actively involved in this movement in order to invent alternative modes of distribution and exhibition, create different cinematographic languages, and intervene artistically in the modernizing, revolutionary, anti-colonial, and anti-imperialist politics of the times.

Cinema Novo (New Cinema) developed in Brazil in the early 1960s through the heterogeneous production of young filmmakers such as Nelson Pereira dos Santos (b. 1928), Glauber Rocha (1931–1981), Ruy Guerra (b. 1931), Carlos Diegues (b. 1940), and Joaquim Pedro de Andrade (1932–1988). ''Cinema Novo is only part of a larger process transforming Brazilian society and reaching, at long last, the cinema,'' wrote Diegues in 1962 (''Cinema Novo,'' in Johnson and Stam, p. 65). Theirs was a political intervention against neocolonialism, bred by the revolutionary wave that shook Latin America under the spell of the Cuban Revolution (1959), the expectations generated by the developmental policies of President Juscelino Kubitschek (1955–1961) and the radical populism of Jânio Quadros and João Goulart (1961–1964), who, in alliance with the left intelligentsia, projected ambitious social reforms. (Under the pressure of traditional landowners and transnational corporations, Goulart was finally deposed by the military. The coup inaugurated the era of ''authoritarian'' regimes responsible for introducing the neoliberal adjustments that would convert the region's national economies to the demands of global capitalism.) But theirs was also a countercultural strategy in search of an alternative aesthetic to the mass consumption of genre films churned out in Hollywood, and an alternative mode of production to the industrialized studio system, whose high costs of production and dependence on large markets made it utterly inadequate for Brazil, as the failure of the Vera Cruz studios had dramatically demonstrated.

Film journals and *cine* clubs fostered a critique of Brazilian cinema and a debate about whether to build a strong film industry with state support or to pursue a low-cost production system that would encourage experimentation. The new strategy, based on location filming, intensive camera work, and nonprofessional actors, was part of Italian neorealism, whose bare aesthetic captured so vividly the complexity of social reality, and French Nouvelle Vague, whose avant-garde aesthetic and philosophical musings offered a seductive critique of Western modernity. Adapted to the Brazilian milieu through the lens of Third World anti-imperialism, European avant-garde ideas became a means for political antagonism. Differing from both Hollywood films, which were conceived as entertainment and instilled passivity in the consumer, and European auteur cinema, which was conceived as art and portrayed existential angst and social alienation, Brazilian cinema produced a social and political critique of colonialism and neocolonialism. It was, as Diegues alleged, a committed and critical cinema: ''Brazilian filmmakers have taken their cameras and gone out into the streets, the country, and the beaches in search of the Brazilian people, the peasant, the worker, the fisherman, the slum dweller'' (''Cinema Novo,'' in Johnson and Stam, p. 66). While Hollywood aestheticized politics and the Nouvelle Vague politicized aesthetics, Cinema Novo, alongside Cuban Imperfect Cinema and Argentinean Third Cinema, tried to forge a dialectics of avant-garde aesthetic and revolutionary politics.

Contrary to the soothing continuity of classical films, Cinema Novo assailed the spectator and her or his most unquestioned values, through the extensive employment of Brechtian and Eisenstenian techniques of distancing (such as discontinuous and vertical editing), jump-cuts and image saturation, and theatrical acting and social symbolism. The spectator was not allowed to remain passive or relaxed but instead was disturbed and interpellated by ''films of discomfort'' made out of ''crude images and muffled dialogue, unwanted noise on the soundtrack, editing accidents, and unclear credits and titles'' (Rocha, ''The Tricontinental Filmmaker,'' in Johnson and Stam, p. 77). ''Guerrilla'' Cinema Novo demanded a noncontemplative, aesthetically active, and politically committed viewer.

Of course, this is the core of Cinema Novo's fundamental paradox: it attempted to become a popular art form and a tool for political liberation through a nonpopulist and nonpaternalistic strategy. However, despite the filmmakers' awareness that the basis for a revolutionary cinema is its capacity to build a sustainable public, their films were only popular among intellectuals, connoisseurs, and film critics worldwide. They rarely succeeded in attracting ''the masses.'' Moreover, they naively overestimated their ability to penetrate foreign

CARLOS DIEGUES
b. Maceió, Alagoas, Brazil, 19 May 1940

Carlos "Cacá" Diegues is a leading figure of Brazilian cinema. One of the first filmmakers to define Cinema Novo in 1962 as part of a larger cultural movement transforming Brazilian society, he was also one of the first to declare its dilution into Brazilian cinema. A staunch supporter of auteur cinema, Diegues believed that Cinema Novo's social commitment and political criticism would be possible only through unqualified artistic freedom, cinematic heterodoxy, and cultural pluralism. This conception of Cinema Novo as a collective of individual artists more than as an aesthetic school led him to explore very different cinematic styles, from his neorealist, pseudo-ethnographical, and didactic films of the 1960s, unmistakably related to the first phase of Cinema Novo and its aesthetic of hunger, to his embrace in the 1970s of Tropicalism's spectacular aesthetics and his denunciation of the submission of art to party politics, or what was called the "ideological patrols."

His first professional films, *Escola de samba, alegria de viver* (*Samba School, Joy of Living*, 1962, a segment of *Cinco vezes favela*, or *The Slums Five Times*) and *Ganga Zumba* (1963), frame Diegues's thematic and aesthetic concerns: the recovery of the historical roots and the contemporary expressions of Afro-Brazilian culture, and its influence on popular music (samba), religion (candomblé), and carnival. In *Quilombo* (1984), he returned to these themes, this time in the form of a spectacular super-production that further stressed the mythical elements of the story. *Xica da Silva* (1976), a carnivalesque rendition of historical events in colonial Brazil, tells the story of a female slave who shapes politics and the economy through sex, fantasy, and eroticism. The film, which sparked a fertile national debate on the issue of "the popular," became a box-office hit. Its music, dances, eroticism, and carnivalization of traditions and reversal of history all fit into the commercial formula of Tropicalism.

Diegues's lengthy filmography also includes *A grande cidade* (*The Big City*, 1966), *Os herdeiros* (*The Heirs*, 1968), and *Joanna Francesa* (*Joanna the Frenchwoman*, 1973). *Bye Bye Brasil* (1980), his first film to be a commercial success abroad, is perhaps Diegues's most complex film, both thematically and theoretically. It tells the story of Salomé, Lorde Cigano, and Andorinha, three traveling artists who tour the Northeastern countryside with the Caravana Rolidei ("Circus Holiday"). Their shows attract an audience of peasants and Indians in isolated and impoverished towns where television has not yet arrived. Accompanied by an accordionist and his wife, the three artists try to find places still uncontaminated by modern technology and global culture. They head to the Amazonia, where they discover the most dramatic contradictions brought by globalization. Years later, they will meet again in Brasília to illustrate metaphorically two divergent paths toward modernization. The film shows a country caught between uneven and incomplete modernization and cornered by economic globalization. It is perhaps one of the funniest and saddest reflections on the cultural impact of globalization on Latin American culture, including its films.

RECOMMENDED VIEWING

Ganga Zumba (1964), *Quando o Carnaval Chegar* (1972), *Joanna Francesa* (*Joanna the Frenchwoman*, 1973), *Xica da Silva* (1976), *Bye Bye Brasil* (1980), *Quilombo* (1984), *Orfeu* (1999), *Deus é Brasileiro* (2002)

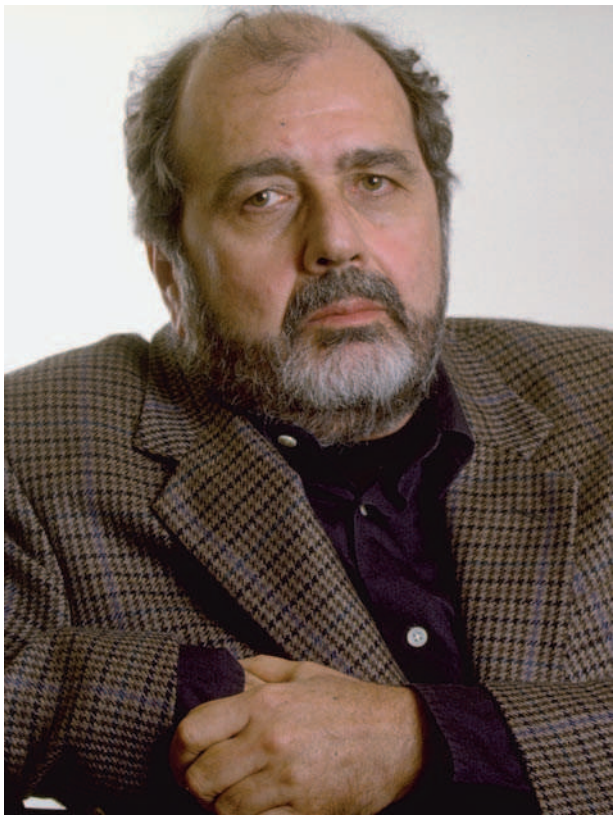
FURTHER READING

Diegues, Carlos. "A Democratic Cinema." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 99–101. Expanded edition. New York: Columbia University Press, 1995 [1977].

Xavier, Ismail. *Allegories of Underdevelopment: Aesthetics and Politics in Modern Brazilian Cinema*. Minneapolis: University of Minnesota Press, 1997.

Ana Del Sarto
Abril Trigo

markets beyond the festival circuit, and, because of their lack of resources, they paradoxically came to depend on distributors and exhibitors for postproduction financing, that is, on those agents who ultimately controlled the market (Johnson and Stam, *Brazilian Cinema*, p. 380). Theirs was, in a nutshell, a strategy of political awareness (Paulo Freire's "*concientizaçao*") and aesthetic modernization in which politics and aesthetics became one through radicalizing Western avant-gardism, while rejecting its direction.



Carlos Diegues. © FORESTIER YVES/CORBIS SYGMA.

THE AESTHETICS OF HUNGER

The history of Cinema Novo can be divided into three phases linked to major political events. The first phase lasted until the coup of 1964. It was a formative period dominated by a sense of political urgency aptly captured by neorealist, documentary-style narratives that went out to the streets to film popular subjects. Pereira dos Santos's *Rio 40 graus* (*Rio 40 Degrees*, 1955) and *Rio zona norte* (*Rio Northern Zone*, 1957) followed the daily life of peanut-seller boys and a samba composer in the slums of Rio, while Rocha's *Barravento* (*The Turning Wind*, 1962) laid bare the alienating function of religion and its clash with modern ideas in a traditional fishing community. Several seminal films were released in 1963, many of them located on the *sertão*, the mythical locus of uncontaminated Brazilianness in the Northeastern backland: dos Santos's *Vidas secas* (*Barren Lives*), Guerra's *Os fuzis* (*The Guns*), and Rocha's *Deus e o diabo na terra do sol* (*Black God, White Devil*). Although Carlos Diegues's *Ganga Zumba* retraces the roots of Afro-Brazilian culture, based as it is on the seventeenth-century maroon community of Palmares, it shares with the other films a similar concern with the socially and ethnically downtrodden and a similar optimism about the revolutionary creativity of the national-popular. As Rocha summed it up, these films "narrated, described, poeticized, discussed, analyzed, and stimulated the themes of hunger: characters eating dirt and roots, characters stealing to eat, characters killing to eat, characters fleeing to eat" ("Esthetic of Hunger," in Johnson and Stam, p. 54). These are the bases for his aesthetics of hunger: "Economic and political conditioning has led us to philosophical weakness and impotence. . . . It is for this reason that the hunger of Latin America is not simply an alarming symptom: it is the essence of our society" ("Esthetic of Hunger," in Johnson and Stam, p. 56).

Based on the homonymous novel by Graciliano Ramos and released amid widespread debates on land reform, *Vidas secas* tells the story of a family of landless peasants forced to migrate to the modern cities by cyclical droughts, endemic poverty, and quasi-feudal socioeconomic relations. *Os fuzis* tells the allegorical story of the conflicts that arise between the soldiers sent to a village in the *sertão* to protect the warehouse of the landowner and the starving peasants, whose initial passivity and fatalism seem to give way to some form of symbolic rebellion that will also change the soldiers' minds. *Deus e o diabo* is a condensed allegory whose narrator, the blind singer-poet of *cordel* literature (Northeastern broadsheets), traverses tradition and modernity to tell the story of a peasant couple torn between following the messianic call of a religious leader shaped after the historical figure of Antônio Conselheiro and adhering to the murderous rage of the last *cangaceiro* (a social bandit). Neither morality nor rationality prevails in this apocalyptic society shaped by colonial insanity. *Deus e o diabo*, its sequel, *Antônio das Mortes, matador de cangaceiros* (*Antonio das Mortes,* 1969), and *Terra em transe* (*Land in Anguish*, 1967), all by Rocha, show an avant-garde experimentalism at its peak.

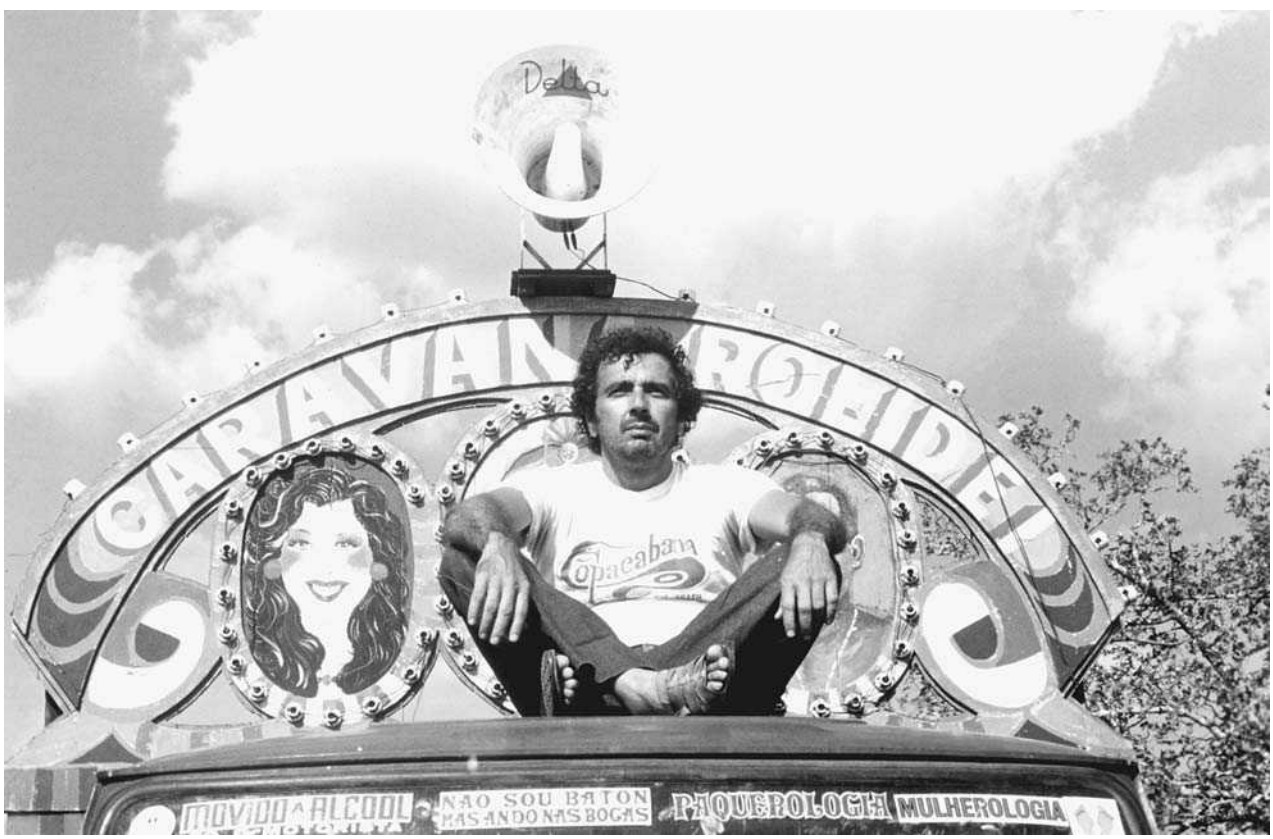
Cinema Novo's second phase lasted from 1964 to 1968, when the AI-5 (Fifth Institutional Act) radicalized the repressive nature of the military regime. Despite this, during those years the counterculture and Cinema Novo continued to flourish. This uneasy marriage of convenience was due to the growth of state funding through the Instituto Nacional do Cinema (National Film Institute), which was established after GEICINE (Executive Group of the Film Industry), which provided financial support for the importation of equipment and the production of films and established compulsory exhibition quotas for films. These nationalistic policies divided the field, and the improbable alliance inspired some films that directly addressed the role of middle-class intellectuals in social struggle, such as Rocha's *Terra em transe*, *O desafio* (*The*

Challenge, Paulo Saraceni, 1967), and *O bravo guerreiro* (*The Brave Warrior*, Gustavo Dahl, 1968).

CANNIBALISM AND TROPICALISM

The year 1968 fragmented the artistic milieu and nurtured the emergence of new aesthetic strategies of resistance: cannibalism, Tropicalism, and the aesthetics of garbage dominated the third phase of Cinema Novo. Cannibalism, inspired by the modernist movement of the 1920s, was a nationalist strategy of cultural anti-imperialism, according to which the culture imposed by the First World should be devoured, digested, and recycled according to local needs. "Cannibalism is an exemplary mode of consumerism adopted by underdeveloped peoples," wrote Joaquim Pedro de Andrade for the presentation of *Macunaíma* (1969), the film adaptation of the modernist novel by Mário de Andrade that became a box-office hit and a milestone in Cinema Novo ("Cannibalism and Self-Cannibalism," in Johnson and Stam, p. 68). Another splendid cannibal film is Pereira dos Santos's *Como era gostoso o meu francês* (*How Tasty Was My Little Frenchman*, 1971).

Tropicalism, though conceptually related to cannibalism, is a complex Brazilian variant of pop with which a growing number of avant-garde musicians, writers, artists, and theater and film directors identify themselves. Though clearly a reaction to the economically ultramodern but ideologically ultraconservative neoliberal modernization imposed by the military, Tropicalism rendered patriarchal, traditional cultures anachronistic using the most advanced or fashionable idioms and techniques in the world, thus producing an allegory of Brazil that exposed a real historical abyss, a junction of different stages of capitalist development. However, the Tropicalist message was at least ambiguous, since the line between covert criticism and overt commercialism is blurred, providing the stock for a genuine "snobbery for the masses" (Schwarz). In consequence, contrary to the aesthetic of hunger, Tropicalism's formula mixed reflection with entertainment, with fiesta, carnival, and *chanchada*, to entice the public, as in dos Santos's *Tenda dos milagros* (*Shop of Miracles*, 1977) and *Dona Flor e seus dois maridos* (*Dona Flor and Her Two Husbands*, 1976), arguably the most successful film in Brazilian filmmaking, and Diegues's works *Xica da Silva* (1976), *Bye Bye Brasil* (1980), and *Quilombo* (1984). This



Tropicalism in Carlos Diegues's *Bye Bye Brasil* (1980). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

explains the spectacular magnificence of Tropicalist films, and their inversion of the revolutionary strategy of the aesthetics of hunger for an ironic tactic of social reform, which tries to recover the carnivalesque underside of uneven development.

Tropicalism's ultimate goal, however, was to break its dependence on official patronage and ideological censorship, to get rid of its paradoxical alliance with the authoritarian regime, thus solving the intractable question of the popular: in a word, how to make films attractive to the public while still representing the interests of the people. After their return from exile in 1973, though Cinema Novo had largely disappeared as a cultural movement, Cinema Novo directors continued to dominate the scene under the auspices of the cultural policies of General Ernesto Geisel. In 1975, they revitalized Embrafilme and created Concine and Funarte, institutions dedicated to the promotion of the arts. Embrafilme's budget rose from $600,000 to $8 million; it distributed over 30 percent of Brazilian films and cofinanced up to 50 percent of the annual film production. The screen quota was increased from 42 days in 1959 to 140 days in 1980, and the share of Brazilian films went from 15 percent in 1974 to 30 percent in 1980 (Johnson, *Film Industry*). The dilemma for filmmakers was whether these tangible benefits could write off the political costs of accepting the support of a repressive regime, whose interest in the arts was part of its modernizing policies. Some filmmakers rejected Embrafilme as a co-opting device and a mechanism of cultural control; others, including Rocha, Pereira dos Santos, and Diegues, who became sub-director of Embrafilme under Roberto Farias, thought that Embrafilme was a way to confront the power of multinational corporations in Brazil.

Meanwhile, some filmmakers, known to be part of the Udigrudi (underground), rejected any form of state support as an ideological sellout and questioned the artistic hegemony of Cinema Novo directors. The Udigrudi filmmakers' aesthetic of garbage expressed a feeling of cynical despair that anticipated the postmodern dismissal of modern utopias. However, according to Rocha, they shared the same objectives of conquering the market and maintaining economic independence to sustain freedom of production ("From the Drought to the Palm Trees," in Johnson and Stam, p. 88). *O bandido da luz vermelha* (*The Red Light Bandit*, Rogerio Sganzerla, 1968), *Matou a familia e foi ao cinema* (*Killed the Family and Went to the Cinema,* Julio Bresanne, 1969), and *Bangue-Bangue* (*Bang Bang*, Andrea Tonacci, 1971) follow this line of breaking the codes, mixing genres, transgressing morals, and dumping Cinema Novo's revolutionary optimism within corrosive nihilism.

All this revealed a profound ideological and cultural crisis, but it also contributed to spark anew the debate on "the popular" and the social role of the intellectual, revealing that the national and the popular are not something hidden from everyday reality that artists and intellectuals should unearth, but that same everyday social reality in which people live, including, of course, religion and television. This notion is consciously examined in Pereira dos Santos's *O amuleto de Ogum* (*The Amulet of Ogum*, 1974) and *Memórias do cárcere* (*Prison Memories*, 1984), Guerra and Nelson Xavier's *A queda* (*The Fall*, 1977), and *O homen que virou suco* (*The Man Who Turned into Juice*, João Batista de Andrade, 1980).

THE GLOBALIZATION OF NATIONAL CINEMA

Although the modernization and globalization of Brazilian culture can be traced back to the 1960s, the full effects of globalization would not be noticeable until the 1980s, when the Brazilian "economic miracle" vanished amid the tremors of the Latin American "lost decade," as the 1980s, dominated by neoliberal policies, have been called. While the crisis led to certain political democratization, it also shattered national cinema, unable to cope with the sharp decline in public attendance, the dwindling of state funding, and the television networks. Television was promoted by the military as a magnet for economic development and an apparatus of national security, and it had taken over the entertainment market and become the main shaper of the national imagination. Telenovelas, in fact, became the undisputed form of popular entertainment as well as an exportable commodity and symbol of modern Brazil. Therefore, the crisis was not just economic, but as Randal Johnson argues, it also represented the bankruptcy of the state-supported mode of film production, which, despite some remarkable success during the 1970s, did not lead to the consolidation of a self-sustaining industry ("Rise and Fall," pp. 366–373).

While the transitional government of José Sarney (1985–1989) offered tax incentives for film investment, the neoliberal administration of Fernando Collor de Mello (1990–1992), the first democratically elected president in thirty years, abolished all state film agencies and protectionist measures, which had long ceased to be effective anyway, given that pornography accounted in the 1980s for nearly 70 percent of total production (Johnson, "Rise and Fall," p. 363). However, production fell to a historical low: thirteen films in 1990, three in 1993. The situation improved slightly during Fernando Henrique Cardoso's tenure (1995–2003); the government passed some tax incentives, authorized direct state funding, and reestablished a reduced exhibition quota. Nevertheless, the feeling that "Brazilian cinema is dead,"

expressed by Arnaldo Jabor (b. 1940) and Hector Babenco (b. 1946), among others, was still in the air.

Is it possible to keep talking of a Brazilian national cinema in the age of economic globalization and postmodern cosmopolitanism? One thing is sure: behind the diverse strategies adopted by filmmakers to withstand the impact of globalization, there is always the trace of the national. The growing disillusionment with national models substituted the social didacticism and epic allegories of Cinema Novo with more intimate and testimonial narratives focusing on the daily life of subaltern and marginal subjects. In this line the following films are notable: de Andrade's *O homem que virou suco*; *Eles não usam black tie* (*They Don't Wear Black Tie*, Leon Hirszman, 1981), one of the most powerful films on workers' urban life; Héctor Babenco's *Pixote* (1981), a semi-documentary denunciation of street children's exploitation and murder; and *A hora da estrela* (*The Hour of the Star*, Suzana Amaral, 1985), which provides a somber depiction of the survival of Northeastern migrants, especially women, in the industrial cities. *Cidade oculta* (*Hidden City*, Chico Botelho, 1986) is a good example of the postmodern pseudo-realism practiced by the Vila Madalena group.

Several women filmmakers contributed to this change. The films of Ana Carolina (b. 1943), *Mar de rosas* (*Sea of Roses*, 1977), *Das tripas coração* (*Heart and Guts*, 1982), and *Sonho de valsa* (*Dream of a Waltz*, 1987), represent a fierce critique of sexist social institutions and a reclamation of women's sexual and social subjectivity from a feminist point of view. *Gaijin, caminhos da libertade* (*Gaijin, the Roads to Freedom*, 1980) by Tizuka Yamasaki (b. 1949) initiated a series of films that explored the history and lives of migrant communities. In *Parayba mulher macho* (*Parayba, a Strong Woman*, 1983) and *Patriamada* (*Beloved Brazil*, 1985), she focused on the social, professional, and sexual struggles of women journalists.

One of the most obvious strategies to confront the effects of globalization is to obtain financial support from abroad, either in the form of coproductions or by securing a film's international distribution. But often, in order to obtain those transnational funds, the filmmaker has to adapt the film to the tastes of a somewhat abstract global audience. Thus Brazilian films are often constrained: they are bilingual or entirely in English; deal with topics, characters, and plots that fit—or at least evoke—Hollywood classic genres; tell a "universal" story in a local context; and play the exoticism card, exploiting the typical and the stereotypical (carnival, music, exotic sex). Guerra tried the formula very early with *Eréndira* (1982), the best filmic rendition of magical realism and a Brazilian, Mexican, and German coproduction, and Babenco tried it with *Kiss of the Spider Woman* (1985), shot in English. Other examples are the films of Walter Salles Jr. (b. 1956), *Terra estrangeira* (*Foreign Land*, 1995), a Brazilian/Portuguese coproduction, and *Estacion central de Brasil* (*Central Station*, 1998), a national and international success funded by the Sundance Institute and distributed by Sony and Miramax. Bruno Barreto (b. 1955) made *O que é isso companheiro?* (*Four Days in September*, 1997), a bilingual political thriller coproduced by Columbia, widely distributed in the United States, and nominated for an Oscar®, and *Bossa Nova* (1999), another bilingual film seeking to exploit the global exoticism of Brazilian pop music. Other music-themed works include Diegues's earlier film *Veja esta canção* (*Rio's Love Songs*, 1994), and *Orfeu* (1999), a remake of the classic *Black Orpheus* by Marcel Camus (1959), with music by Caetano Veloso and the leading role played by Toni Garrido, a famous rapper.

The success of this globalist strategy did not stop filmmakers from pursuing more local topics, such as the role of intellectuals in *Não quero falar sobre isso agora* (*I Don't Want to Talk about That Now*, Mauro Farias, 1991) and Carlos Reichenbach's *Alma corsaria* (1993). The resurgence of Northeastern topics appears in *Matadeira* (*The Machine Gun*, Jorge Furtado, 1994) and *Guerra de Canudos* (*The War of Canudos*, Sergio Rezende, 1997), both on the same historical massacre; *O sertão das memórias* (*Landscape of Memories*, José Araújo, 1996); *Eu, tu, eles* (*Me, You, Them*, Andrucha Waddington, 2000), and *Abril despedaçado* (*Behind the Sun*, Walter Salles Jr., 2001). Films addressing urban violence include *Ilha das flores* (*Island of Flowers*, Jorge Furtado, 1989), *Boca de lixo* (*The Scavengers*, Eduardo Coutinho, 1992), *Um céu de estrelas* (*A Starry Sky*, Tata Amaral, 1996), *Os matadores* (*Belly Up*, Beto Brant, 1997), *Dos córregos* (*Two Streams*, Carlos Reichenbach, 1999), *Carandiru* (Hector Babenco, 2002), *Ônibus 174* (*Bus 174*, José Padilha and Felipe Lacerda, 2002), and *Madame Satã* (Karim Aïnouz, 2002). Among films directly concerned with the effects of globalization is *Capitalismo selvagem* (*Savage Capitalism*, André Klotzel, 1993).

SEE ALSO *National Cinema; Third Cinema*

FURTHER READING

Andrade, Joaquim Pedro de. "Cannibalism and Self-Cannibalism." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 81–83. Expanded edition. New York: Columbia University Press, 1995 [1969].

Diegues, Carlos. "Cinema Novo." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 64–67. Expanded edition. New York: Columbia University Press, 1995 [1962].

Johnson, Randal. *The Film Industry in Brazil: Culture and the State*. Pittsburgh, PA: University of Pittsburgh Press, 1987.

———. "The Rise and Fall of Brazilian Cinema, 1960–1990." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 362–86. Expanded edition. New York: Columbia University Press, 1995.

Johnson, Randal, and Robert Stam, eds. *Brazilian Cinema*. Expanded edition. New York: Columbia University Press, 1995.

King, John. *Magical Reels: A History of Cinema in Latin America*. London: Verso, 2000.

Nagib, Lúcia. *The New Brazilian Cinema*. London: I. B. Tauris with Centre for Brazilian Studies, University of Oxford, 2003.

Rocha, Glauber. "An Esthetic of Hunger." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 68–71. Expanded edition. New York: Columbia University Press, 1995 [1965].

———. "From the Drought to the Palm Trees." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 86–89. Expanded edition. New York: Columbia University Press, 1995 [1970].

———. "The Tricontinental Filmmaker: That Is Called the Dawn." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 76–80. Expanded edition. New York: Columbia University Press, 1995 [1967].

Schwarz, Roberto. *Misplaced Ideas: Essays on Brazilian Culture*. Edited by John Gledson. London: Verso, 1992.

Stam, Robert, João Luiz Vieira, and Ismail Xavier. "The Shape of Brazilian Cinema in the Postmodern Age." In *Brazilian Cinema*, edited by Randal Johnson and Robert Stam, 387–472. Expanded edition. New York: Columbia University Press, 1995.

Ana Del Santo
Abril Trigo

CAMERA

The motion picture camera is the basic tool of the filmmaker, used to capture images on film. The word "camera" comes from *camera obscura*, a device developed during the Renaissance that was a precursor to modern-day photographic cameras. The *camera obscura* (which literally means "dark room") consisted of a darkened chamber or box with a small hole in one wall. Images from outside the *camera* passed through this hole, which acted as a lens, and appeared, inverted, on the opposite wall. Reduced in size, the *camera obscura* became the pinhole camera; lenses and photographic plates were added in the nineteenth century to create the photographic camera.

Several technological advances were necessary before it was possible for cameras to record moving images. The glass plates used in early photography needed to be replaced by flexible film stock, and a mechanism was required to pull the film through the camera. An intermittent device was needed to stop each frame briefly in front of the lens, and a shutter was added to block light between frames. Finally, the lengthy exposure times necessary for early photography—from several minutes to more than an hour—needed to be reduced significantly for moving pictures, which require a minimum rate of twelve frames exposed per second to successfully create the illusion of motion. Developments made throughout the nineteenth century by countless inventors around the world culminated in the introduction of the movie camera in the 1890s, and with it the birth of motion pictures.

DEVELOPMENT OF THE MOTION PICTURE CAMERA

The motion in motion pictures is created by an optical illusion. What is recorded by the camera and subsequently projected on the screen is actually a series of still images that the human brain interprets as continuous movement due to the perceptual features known as persistence of vision and the phi phenomenon. With persistence of vision, images are retained by the brain for a fraction of a second longer than they remain in the field of vision. In a projected film, still images alternate with dark spaces, but persistence of vision allows viewers to perceive motion rather than flickering images. Similarly, the phi phenomenon, or stroboscopic effect, creates an appearance of motion when like stimuli are shown close to each other and in quick succession (it is the phi phenomenon that makes individual spokes on a spinning bicycle wheel look like a solid form). These characteristics of perception are essential to viewing motion pictures.

Numerous optical devices and toys developed in the nineteenth century took advantage of these perceptual phenomena to create the illusion of motion. The Thaumatrope, developed in 1825 by Dr. John Ayrton Paris (1785–1856), was a small disk with images printed on either side. When the disk was spun the images appeared to blend together into one. Other devices, such as the Phenakistiscope (1832) and the Zoetrope (1834), used a series of drawings that appeared to be in motion when spun quickly and viewed through small slits in the apparatus. By mid-century photographs were used in these toys, but because of the lengthy exposure times required, the actions had to be staged and each movement photographed individually. With the development of series photography by Eadweard Muybridge (1830–1904) in 1877, events could, for the first time, be captured on film spontaneously as they happened.

Eadweard Muybridge's work on series photography grew out of a $25,000 bet. In 1872 a businessman and former governor of California, Leland Stanford, hired Muybridge, an English photographer and inventor, to show that at some point galloping horses lifted all four hooves off the ground. Muybridge proved this in 1877 when he set up a series of cameras along a Sacramento racetrack and attached the cameras' shutters to wires that were tripped by the horse as it passed by. The result of this experiment was a series of images of continuous motion broken down into individual photographic units. However, before this process could be applied toward motion picture photography, Muybridge's multiple cameras needed to be condensed into a single camera. This was accomplished by French scientist Étienne-Jules Marey (1830–1904), whose 1882 invention, the chronophotographic gun, could shoot pictures at a rate of twelve images per second. The chronophotographic gun originally used a circular, rotating glass plate on which the images were imprinted, but Marey soon began using paper roll film, which allowed for more exposures at a faster rate. Like Muybridge, Marey was primarily interested in series photography for the purpose of studying motion, and not in the tremendous entertainment potential of motion pictures.

By the late 1880s numerous scientists and inventors from around the world were working to develop a camera that could record motion. In 1891 American inventor Thomas A. Edison (1847–1931) applied for a patent for a motion picture system developed primarily by his laboratory assistant, William Kennedy Laurie (W. K. L.) Dickson (1860–1935). The system featured a camera called the Kinetograph (from the Greek for "motion recorder") and a viewer called the Kinetoscope (from the Greek for "motion viewer"). The Kinetograph used flexible celluloid film that had been introduced to the market in 1889 by American businessman and entrepreneur George Eastman (1854–1932). Dickson and Edison included an intermittent mechanism in the camera so that each frame would stop before the lens long enough for the shutter to open and expose the film, and perforations were added to the filmstrip to ensure that the film would be advanced by regular intervals. The intermittent, or stop-motion, device and the perforations in the filmstrip were essential components of the motion picture camera, because without the ability to stop the film the images would be blurred. An intermittent device was first used by Marey in 1888, and stop-motion mechanisms ultimately became a standard element in both cameras and projectors. The perforations in the film made it possible for a clawed gear to hook on to the film and pull it in front of the lens, one frame at a time, ensuring synchronization of the filmstrip and shutter. This technology is still used in modern motion picture cameras.

At first, Edison was not interested in moving pictures as an entertainment form in their own right. Instead, his intention was to use the Kinetograph to provide images to accompany his popular phonograph, although his efforts to synchronize sound and image on the two machines were ultimately unsuccessful. Edison felt that it would be more profitable to show his movies on individual viewing machines rather than projecting them before an audience, and with this in mind, he introduced the Kinetoscope, a machine that allowed individuals to watch short films of about fifty feet (approximately thirty seconds). Kinetoscope parlors, where people could pay around twenty-five cents to view these short films or listen to recorded sound on individual phonographs, began appearing around the country in 1894.

While Edison's laboratories were perfecting the Kinetograph and Kinetoscope, a pair of French brothers, Auguste Lumière (1862–1954) and Louis Lumière (1864–1948), were developing an apparatus that could be used as a camera, printer, and projector. This machine, called the Cinématographe, was completed in 1895. The Lumières' machine was technologically similar to Edison's Kinetograph in its use of intermittent motion and perforated film. The primary difference between the two machines was that along with the ability to record images, the Cinématographe could also print and project the film. Also, the Cinématographe was hand-cranked and lightweight, making it possible for the Lumières to take their camera on location and film short documentaries, or *actualités*, involving scenes from everyday life. Some of the popular *actualités* from 1895 include *La Sortie des ouvriers de l'usine Lumière* (*Workers Leaving the Lumière Factory*), *L'Arrivée d'un train à la Ciotat* (*Arrival of a Train*), *Le Déjeuner de bébé* (*Feeding the Baby*), and *L'Arroseur arrosé* (*The Sprinkler Sprinkled*). By contrast, the Kinetograph weighed several hundred pounds due to Edison's insistence that it run on electricity, necessitating a heavy battery. Because of this, Edison's early films were shot entirely in his studio, and generally consisted of staged scenes involving dancers, acrobats, strongmen, and popular actors and vaudevillians of the day. Also unlike Edison's films, which were meant to be viewed individually on Kinetoscopes, the films created on the Cinématographe were projected on a screen in front of an audience. On 28 December 1895 the Lumière brothers gave an exhibition of their *actualités* at the Grand Café on the Boulevard des Capucines in Paris, charging one franc admission; this was the first commercial exhibition of films projected for an audience. Edison responded to the success of the Cinématographe and other portable cameras in 1896, when he developed a

THOMAS ALVA EDISON

b. Milan, Ohio, 11 February 1847, d. 18 October 1931

In his early years Thomas Edison worked as a telegraph operator, and his first inventions were related to electrical telegraphy. By the time he introduced his motion picture camera, the Kinetograph, and viewer, the Kinetoscope, to the public in 1894, he had already achieved nearly mythic status. Several of his inventions, including the lightbulb (1879) and the phonograph (1877), were immensely successful and had firmly established him as the foremost American inventor of his time. The public, therefore, was more than willing to accept that Edison was the sole inventor of the new medium of motion pictures, and Edison himself gladly accepted the credit. Today there exists a great deal of debate over Edison's role in the invention of motion pictures, with some arguing that he was the primary creative force and others claiming that his assistants, particularly W. K. L. Dickson, did most of the work, and that Edison borrowed or even stole their ideas and efforts. The truth most likely lies somewhere in between.

Edison was initially interested in motion pictures as a complement to his phonograph. His efforts to combine moving images with synchronous sound were soon abandoned as impractical, but in the meantime Kinetoscope parlors began springing up around the country, featuring short films made in Edison's "Black Maria" studio. Films made at the Black Maria showcased performances by vaudevillians, dancers, acrobats and strongmen, as well as boxing matches and cockfights. Annie Oakley performed at the Black Maria with members of Buffalo Bill's Wild West Show, and one of the most popular films of the day, *The Kiss* (1896), was made at the studio.

Because Edison's profits were primarily derived from the sale of the Kinetoscope machines, he was not interested in projecting films; however, the success of projected film exhibitions in Europe drove him to reconsider his stance, and in April 1896 Edison presented his first commercial exhibition of projected motion pictures using a projector called the Vitascope. After its introduction films, and not the machines, became his company's primary source of profit. Despite increasing concentration on filmmaking, however, Edison continued to develop new technologies. In the early 1910s, he subsidized the work of a number of inventors who were attempting to create color film, a venture that ultimately failed, as did several others. Although Edison's motion picture camera and projector were developed at the same time and used similar technology as numerous other cameras and projectors, Edison aggressively protected his patents on these devices. His Motion Picture Patents Company, founded in 1908, effectively suppressed competition until 1915, when it was found guilty of violating anti-trust laws. In 1918 Edison retired from the motion picture industry that he had helped to create.

RECOMMENDED VIEWING

Edison Kinetoscopic Record of a Sneeze, January 7, 1894 (Fred Ott's Sneeze) (1894), *Execution of Mary, Queen of Scots* (1895), *The Kiss* (1896), *Mr. Edison at Work in His Chemical Laboratory* (1897), *Execution of Czolgosz, with Panorama of Auburn Prison* (1901), *Uncle Josh at the Moving Picture Show* (1902), *Life of an American Fireman* (1903), *The Great Train Robbery* (1903), *Dream of a Rarebit Fiend* (1906), *What Happened to Jane?* (1912)

FURTHER READING

Dickson, W. K. L, and Antonia Dickson. *History of the Kinetograph, Kinetoscope and Kinetophonograph*. New York: Arno Press, 1970. Originally published in 1895.

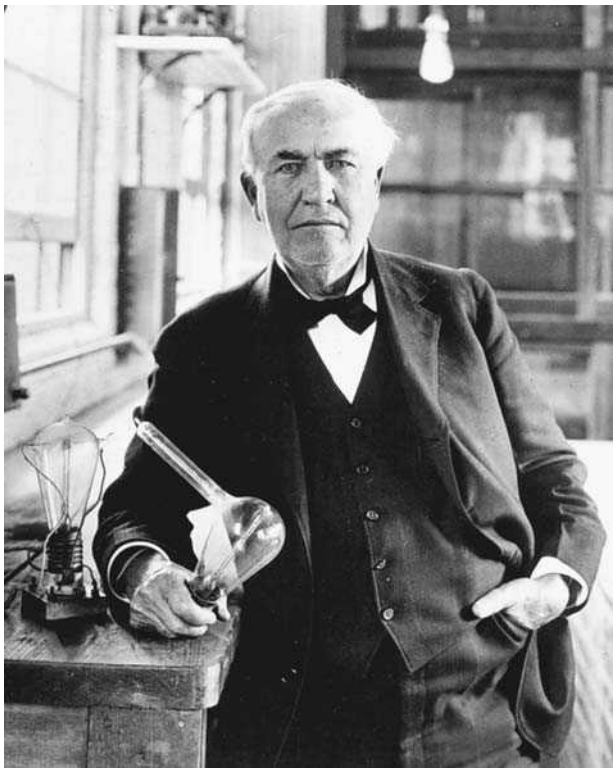
Hendricks, Gordon. *The Edison Motion Picture Myth*. Berkeley: University of California Press, 1961.

Israel, Paul. *Edison: A Life of Invention*. New York: Wiley, 1998.

Musser, Charles. *Thomas A. Edison and His Kinetographic Motion Pictures*. New Brunswick, NJ: Rutgers University Press, 1995.

Spehr, Paul C. "Some Still Fragments of a Moving Past: Edison Films in the Library of Congress." *The Quarterly Journal of the Library of Congress* 32, no. 1 (January 1975): 33–50.

Kristen Anderson Wagner



Thomas Alva Edison. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

lightweight camera to film documentaries in New York City. That same year, he created a projecting version of his Kinetoscope, called the Vitascope.

Many features of modern motion picture cameras were present in the Kinetograph, the Cinématographe, and other early cameras. Both the Edison and Lumière cameras used 35mm film, which remains the industry standard. The Cinématographe, and eventually the Kinetograph as well, ran at a rate of sixteen frames per second, a rate that was used throughout the silent era. Other elements of the camera, such as the use of a flexible and transparent film base, an intermittent claw mechanism to move the film forward and stop on each frame, perforated film, and a shutter to block light in between frames were all developed by early motion picture camera pioneers.

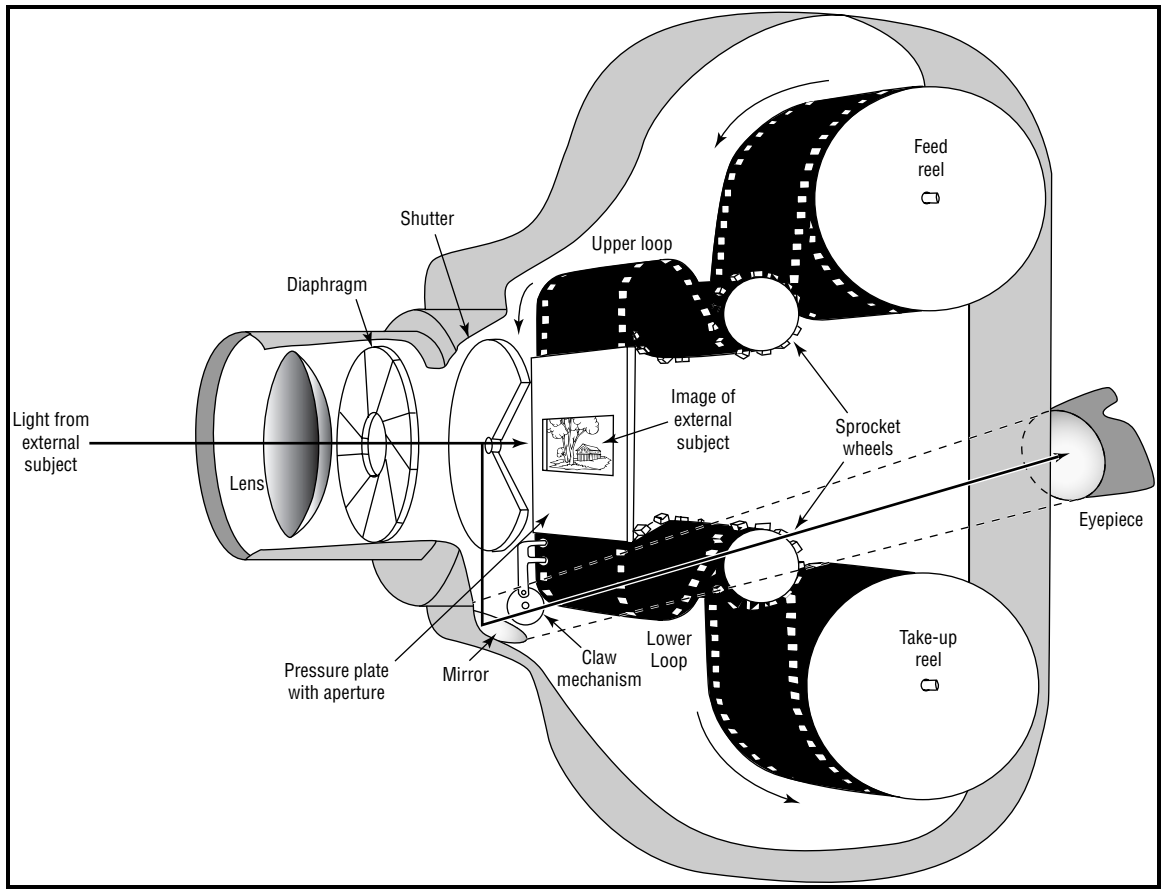
ANATOMY OF A CAMERA

There are many different types of motion picture cameras of varying sizes that serve a variety of purposes, but all cameras have the same basic structure. The basic components of a camera are photosensitive film, a light-proof body, a mechanism to move the film, a lens, and a shutter. Most cameras have a number of other features, ranging from viewfinders to detachable magazines to video assists, but the basic elements are the same in all cameras (save for those of the digital variety).

The film used in modern motion picture cameras is very much the same as the film that was developed in the 1880s and 1890s. It consists of an emulsion bound to a flexible, transparent base. Until 1951, the base was made of cellulose nitrate, a highly unstable substance that was prone to fire and decay. Since the 1950s, films have used a nonflammable safety base, usually of cellulose triacetate (acetate) or a thinner and more durable synthetic polyester base. Along with the emulsion, the filmstrip contains perforations on one or both sides, used to pull the film into place in front of the lens, and sound film has a strip along the edge containing the soundtrack.

The film is housed in the magazine (A), a detachable, light-tight unit that attaches to the camera. Unexposed film starts out on the supply reel (B), and after winding through the camera the now-exposed film ends up on the take-up reel (C) in a separate compartment of the magazine. There are different types of magazines for motion picture cameras. In the most common type, the displacement magazine, the supply reel sits directly in front of the take-up reel in an oval-shaped compartment on top of the camera. Coaxial magazines mount on the back of the camera and situate the two reels parallel to one another. Coaxial magazines are less widely used than the displacement type, but can be useful because their lower profile makes it possible to shoot in smaller spaces. Quick-change magazines contain parts of the camera mechanism in the magazine itself, making the magazine heavier and more expensive, but allowing for faster film changes. These magazines are generally the rear-mounted coaxial design. Magazines hold different amounts of film, depending on their size. Magazines for 35mm cameras most often hold 400-foot reels (four minutes at twenty-four frames per second [fps]), 1,000-foot reels (ten minutes) or 2,000-foot reels (twenty minutes). The standard reel size for 16mm cameras is 400 feet (eleven minutes at twenty-four fps), but other sizes are available.

A drive mechanism, or motor, pulls the film from the supply reel in the magazine and feeds it past the lens and aperture. With the exception of Edison's Kinetograph, which used a battery-operated motor, early cameras were cranked by hand. This practice resulted in irregular film speeds and potentially inconsistent exposure times, as frames were stopped in front of the lens for varying amounts of time. The introduction of electric motor drives meant that film could run through the camera at a consistent pace of twenty-four frames per second. Motor drives on modern cameras can also pro-

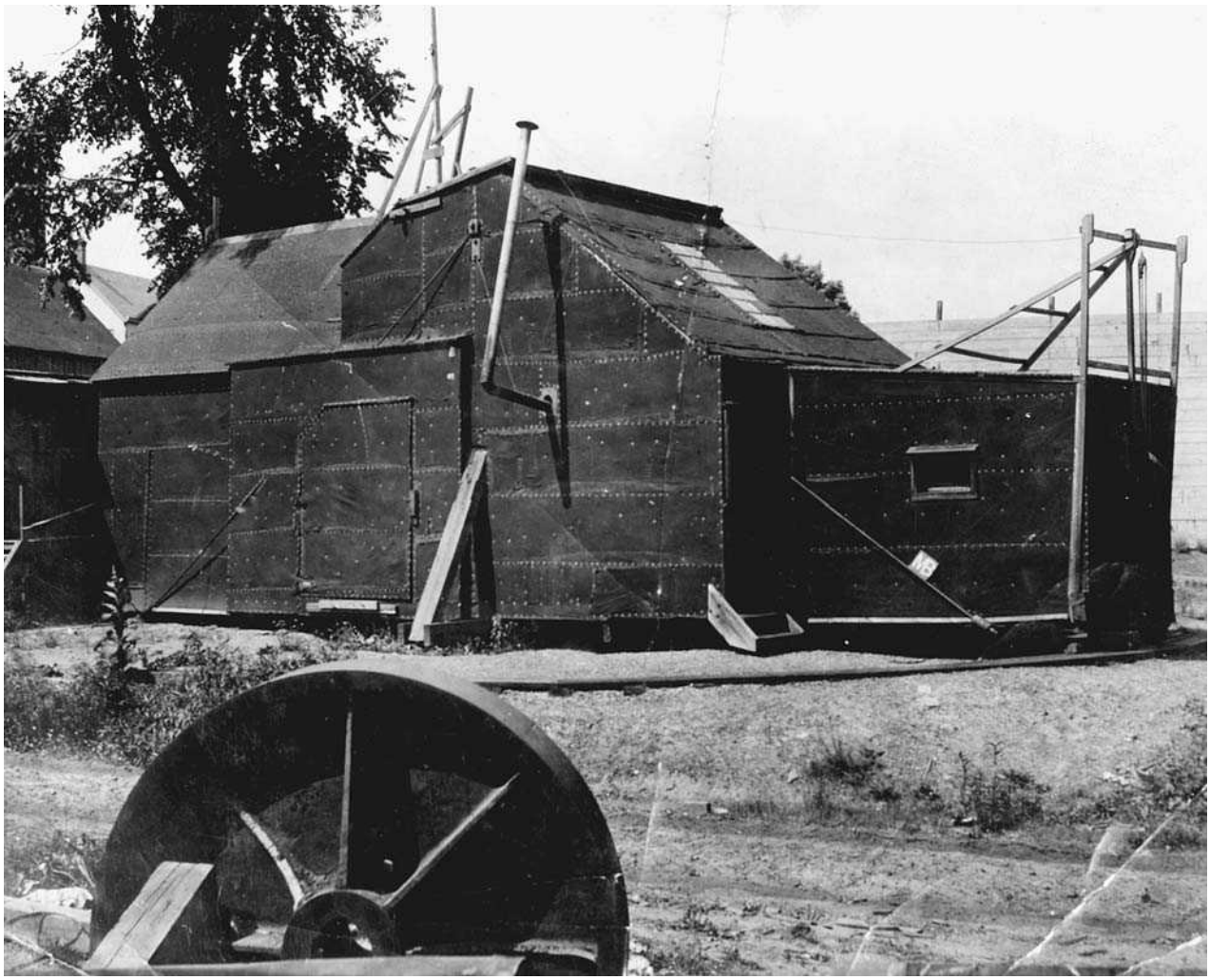


Cutaway view of a reflex movie camera. © THOMSON GALE. REPRODUCED BY PERMISSION.

vide variations in speed, useful for producing the effects of fast motion (by reducing the film speed) or slow motion (by speeding up the film).

Just before the film reaches the area in front of the lens it makes a small loop, known as a Latham loop (D). The Latham loop was developed by the Latham family (Woodville Latham [1837–1911] and his sons Gray and Otway) around 1895 as a way to prevent film from breaking as it worked its way through the camera. By placing a loop above and below the lens, stress on the film is redistributed, allowing for longer films with less breakage. Once the film passes the Latham loop, it is pulled into place in the film gate by the claw. The claw advances the film using intermittent motion, and holds it in the film gate while the frame is exposed to light. The film gate (E) consists of two plates that help hold the film during exposure. The front plate, which has a rectangle cut into it to allow light onto the film, is called the aperture plate. The edges of the rectangle, called the aperture (F), form the border of the film. The rear plate, which holds the film flat, is called the pressure plate.

For the fraction of a second that the film is stopped in the film gate, the shutter opens to allow light to pass through the lens (G) and aperture and onto the film. The purpose of the lens is to focus the light rays from the scene in front of the camera onto the film. There are two basic kinds of lenses: prime lenses, which have a fixed focal length, and zoom lenses, which can change focal lengths. The focal length refers to the size of the lens, and affects how the image will appear on film. Lenses with focal lengths of less than 25mm, called wide-angle lenses, take in a wider area than telephoto lenses (lenses longer than 50mm), which can shoot objects at greater distances but provide a narrower shot. Camera lenses are also classified according to how much light they let in, also known as the lens speed. Lens speed is described in terms of f-stop or t-stop (''t'' for ''true'' or ''transmission''), with the smaller number f-stop or t-stop letting in the greatest amount of light, and therefore signifying faster lenses. The lens is attached to the camera on the lens mount; some older cameras use turret mounts, which feature three or four prime lenses of varying focal lengths that can be rotated into place.



Thomas Edison's studio, the Black Maria in West Orange, New Jersey. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

While the film is stopped in front of the lens, the shutter (H) opens to allow light to enter through the aperture. After the film has been exposed to light, the shutter closes and the film advances to the next frame. If the shutter is not completely closed before the film starts moving, the image will be blurred. The most basic shutter is in the form of a rotating disc, and the standard shutter speed, or exposure time, when shooting at 24 fps is 1/50 second. Some shutters are variable, and can be adjusted to allow longer or shorter exposure times. Once the shutter closes, the exposed film advances, continuing past another loop beneath the film gate, and finally ending up on the take-up reel in the magazine.

The camera operator is able to see what is being recorded by looking through the camera's viewfinder. Most cameras today use a reflex viewfinder, which allows the operator to see through the camera's lens, also known as the taking lens. Older cameras employed a nonreflex viewfinder, which used a separate lens and was therefore less accurate. Viewfinders work by using a series of mirrors to divert light from the lens to a viewing screen, which displays information crucial to the camera operator, such as the outline of the frame. An alternative to the viewfinder is the video assist, or video tap, a device that allows more than one person to view the image from the camera. The video assist is similar to the viewfinder in that it diverts light from the taking lens and sends the picture to a screen, in this case a video monitor that can be set up near the camera. The quality of the images and color on the video assist monitor are inferior to what is actually being recorded by the camera, and therefore the video assist is not used to gauge what the final product

will look like. Because it is not attached to the camera, an important use of the video assist is for crane or Steadicam shots, or any other shots for which the camera operator is unable to look through the viewfinder.

While all cameras operate in essentially the same way, the size of the filmstrip varies depending on the camera type, which affects the size and shape of the projected image. There are four film gauges, or widths, that are standard worldwide: 8mm, 16mm, 35mm, and 70mm (the numbers refer to the actual width of the filmstrip, in millimeters). These gauges are used for different purposes and yield different image types and quality. The larger film widths provide better quality images because they offer larger frame sizes that afford more room for detail. However, as film formats increase in size, they become progressively more expensive to use, and the equipment becomes heavier and more cumbersome. The standard professional film gauge, used in most feature films, commercials, and television movies, is 35mm. This is approximately the size that was used in Edison's Kinetograph and the Lumière brothers' Cinématographe, and it has been the most commonly used size throughout cinema's history. In most movie theaters projectors require 35mm film.

In the 1920s 16mm film was introduced, with the goal of providing a less expensive alternative to 35mm film. Because the size of the frame of 16mm film is about a quarter the size of 35mm film, the image is not as sharp. However, 16mm cameras are significantly smaller and lighter than 35mm cameras, and their portability makes them ideal for documentary filmmakers, news reporting, and amateur filmmaking. The 16mm camera is also frequently used by avant-garde and experimental filmmakers, who appreciate the format's portability, low cost, and overall flexibility. The size and weight of 16mm and 8mm cameras allow freedom of camera movement and eliminate many of the constraints involved with 35mm shooting, and the grainy quality of 16mm and 8mm film stocks can be manipulated by experimental filmmakers to create interesting effects. Because of their versatility and ease of use, then, both the 16mm and 8mm formats have long been favored by filmmakers working outside the mainstream.

Long popular with amateur filmmakers, 8mm film was originally introduced in 1932. Because it was created from 16mm film split down the middle, 8mm film has sprocket holes along only one side of the filmstrip. Super 8 film was created by Kodak in 1965, and, like the Super 16 film developed in the 1970s, is able to record a larger image on each frame. Due to their low cost and easy to operate handheld cameras, 8mm and Super 8 were, for many years, the formats most commonly used in home and amateur movies, although their popularity has since been eclipsed by video and digital video.

The largest gauge in use is 70mm, which offers beautiful details and clarity, but is extremely expensive to shoot. Film that is described as 70mm uses 65mm for the image and perforations and 5mm for the soundtrack. Frequently, films that are projected in 70mm today are shot using anamorphic lenses, which compress the image to fit on 35mm film, and then decompress the image during projection to restore it to its original size. The 70mm format can increasingly be found in amusement parks, as part of 3-D attractions such as Walt Disney World's *Honey, I Shrunk the Audience* or rides such as Disneyland's *Star Tours*. IMAX films, the largest format in use today, make use of 65mm film, but position the frames horizontally on the filmstrip, rather than vertically.

A wide variety of cameras are available to filmmakers, depending on their needs. Bolex offers student, independent, and amateur filmmakers low-cost, high-quality 16mm and Super 16 cameras known for their versatility. In 1937, Arri introduced the first 35mm camera with a reflex mirror shutter, which allowed the camera operator to focus and frame a shot using the viewfinder. Arri produced a professional 16mm camera with the same reflex mirror shutter in 1952, and Arri cameras have since become the industry standard for 16mm filmmaking. The French Éclair 16mm camera is quiet enough to allow for synchronous audio recording, and light enough to allow for easy handheld operation; it was used frequently by *cinéma vérité* and New Wave filmmakers in the 1950s and 1960s. Mitchell cameras, introduced in the 1910s, were known for their steadiness and reliability, as well as their special effects abilities. Mitchell cameras were also used extensively in 65/70mm widescreen production. Panavision provides 16mm, 35mm, 65/70mm and digital cameras and lenses that have been widely used in Hollywood feature filmmaking since the 1950s.

TECHNOLOGICAL DEVELOPMENTS

While the basic elements of the camera have remained essentially the same over the years, there have been numerous technological developments that have had a significant impact on motion picture style and aesthetics. The advent of sound in the late 1920s created problems for filmmakers because the cameras used during the silent era were too noisy to be used on sound productions. The sensitive microphones used in early sound films picked up even the slightest noise from the cameras, and so it was necessary to place the camera in a soundproof box. The soundproof camera booths could be moved, but they significantly limited mobility, although filmmakers were

RICHARD LEACOCK
b. London, England, 18 July 1921

Richard Leacock was raised on his father's banana plantation in the Canary Islands. When he started attending boarding school in England, he wanted to find a way to let his schoolmates know what life was like on the plantation, and so at the age of fourteen he made his first film, *Canary Island Bananas* (1935), to show them what it was like to be there. For the bulk of his professional life, Leacock has been motivated by the desire to let people know what it is like "to be there." He has long felt that the purpose of the documentary filmmaker is to observe, rather than direct, the action, and has worked to develop portable cameras with synchronous sound systems to serve this purpose, allowing maximum flexibility in filmmaking with minimum intrusion.

Leacock served in the US Army as a combat camera operator during World War II, and later did freelance camera work for various government agencies and for a number of directors, including the pioneer documentary filmmaker Robert Flaherty on *Louisiana Story* (1948). He was continually frustrated by the way the cumbersome cameras and sound equipment made it nearly impossible to capture events spontaneously. Although he found some creative ways around this problem, such as shooting with a handheld camera and later adding non-synchronized sound over the image, he found these solutions to be ultimately unsatisfactory.

In the 1950s Leacock began a collaboration with photojournalist Robert Drew, and by 1960 they had developed a portable 16mm sync-sound camera and recording equipment. Synchronizing sound to image involves linking the camera and audio recorder together, enabling the two devices to run at exactly the same speed. Leacock and Drew felt that the documentary filmmaker should be a neutral observer, getting close to the action but not becoming involved—a style their new equipment allowed and which later became known as direct cinema. The first film made with this equipment was *Primary* (1960), which followed John F. Kennedy and Hubert Humphrey during the 1960 Wisconsin presidential primary. Leacock formed his own production company in the mid-1960s, and continued to make films that enable viewers to see what it is like "to be there." In 1969 Leacock and Edward Pincus joined together to create the Visual Studies department at MIT. There, he worked with a small group of talented students, many of whom have made names for themselves as filmmakers. Leacock remained at MIT as the department chair until 1988. In the late 1980s, he began using digital video, the low cost and flexibility of which are ideally suited to Leacock's style of filmmaking, allowing him the freedom to shoot quickly and easily, as well as to edit his own work at home.

RECOMMENDED VIEWING

Primary (1960), *The Children Were Watching* (1960), *The Chair* (1963), *Crisis: Behind a Presidential Commitment* (1963), *A Happy Mother's Day* (1963), *Chiefs* (1968), *Community of Praise* (1982), *Lulu in Berlin* (1984), *Les Oeufs a la Coque* (1991), *A Musical Adventure in Siberia* (2000)

FURTHER READING

Breitrose, Henry. "Drew Associates, Observational Film, and the Modern Documentary." *Stanford Humanities Review* 7, no. 2 (Winter 1999): 113–127.

Naficy, Hamid. "Richard Leacock: A Personal Perspective." *Literature/Film Quarterly* 10 (1982): 234–253.

O'Connell, P. J. *Robert Drew and the Development of Cinéma Vérité in America*. Carbondale: Southern Illinois University Press, 1992.

Kristen Anderson Wagner

often creative in finding ways to move the camera. Some studios used other methods besides camera booths to quiet their cameras, including the use of blimps, or sound-proof casings, and even horse blankets. Another problem of early sound film had to do with the filmstrip itself. Silent films could use the entire width of the film to record the image, but the addition of the soundtrack on the edge of the sound filmstrip meant that the aspect ratio (the proportion of height to width on the film frame) was changed. This problem was solved by reducing the top and bottom of each frame on the filmstrip to achieve a standardized aspect ratio of 1:1.37.

The introduction of portable, lightweight 16mm cameras featuring synchronous sound recording devices

Richard Leacock (center) with Robert Flaherty and his wife Frances during filming of* Louisiana Story *(1948). HULTON ARCHIVE/GETTY IMAGES.

had a tremendous effect on documentary filmmaking, especially in the documentary styles known as *cinéma vérité* and direct cinema. In the 1940s manufacturers developed portable 16mm systems to meet the demands of two important users: the military, who was using the format for training films, and the burgeoning television industry. Documentary filmmakers in the 1950s and 1960s began to use these cameras to capture events as they happened. The new lightweight, handheld 16mm cameras were essential to this type of filmmaking, as they allowed the director to record activities as they happened without being restricted by cumbersome equipment or large film crews—with synchronized sound recording, the necessary crew was reduced to two people. Examples of films made in this way include *Primary* (1960), which followed John F. Kennedy and Hubert Humphrey during the 1960 presidential primary in Wisconsin, *Dont Look Back* (1967), which detailed Bob Dylan's 1965 British concert tour, and *High School* (1968), which recorded students' daily activities at a high school in Philadelphia.

The biggest change to motion picture cameras is the advent of digital technology. Digital movie cameras were first used by the industry in the 1990s, and since that time have had a major impact on the way that movies are made. Using digital technology can save time and money during a production in a number of ways. With digital video, the director and cinematographer are able to see what they have shot immediately, without waiting for film dailies to be developed. Digital technology also eliminates the cost of processing film and is easier than film to work with when editing or creating

special effects. Unlike film, digital media can be duplicated countless times without loss of quality, and the videos do not degrade over time. Because digital cameras are smaller and weigh less than 35mm cameras, they allow the use of *cinéma vérité* and direct cinema techniques previously reserved for 16mm cameras. More and more movies have been produced on digital video since the turn of the century, including *Collateral* (2004), *Star Wars: Episode II—Attack of the Clones* (2002) and *Star Wars: Episode III—Revenge of the Sith* (2005). Despite its many advantages, however, there are some drawbacks to using digital technology. Because films are still overwhelmingly projected from 35mm, digital videos must be transferred to film for distribution. Furthermore, some filmmakers maintain that the mathematically precise digital image cannot compare with the imperfect, ethereal quality of traditional film.

SEE ALSO *Cinematography; Documentary; Film Stock; Technology*

FURTHER READING

Ascher, Steven, and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 1999.

Auer, Michel. *The Illustrated History of the Camera from 1839 to the Present*. Translated by D. B. Tubbs. Boston: New York Graphic Society, 1975.

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press, 1985.

Campbell, Drew. *Technical Film and TV for Nontechnical People*. New York: Allworth Press, 2002.

Christie, Ian. *The Last Machine: Early Cinema and the Birth of the Modern World*. London: BBC Educational Developments, 1994.

Coe, Brian. *The History of Movie Photography*. London: Ash and Grant, 1981.

Cook, David A. *A History of Narrative Film*. 4th ed. New York: Norton, 2004.

Happé, L. Bernard. *Basic Motion Picture Technology*. London and New York: Focal Press, 1971.

Malkiewicz, J. Kris. *Cinematography: A Guide for Film Makers and Film Teachers*. New York: Van Nostrand Reinhold, 1973.

Mamber, Stephen. *Cinema Verite in America: Studies in Uncontrolled Documentary*. Cambridge, MA: MIT Press, 1974.

Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. New York: Scribners, 1990.

Taylor, Thom, and Melinda Hsu. *Digital Cinema: The Hollywood Insider's Guide to the Evolution of Storytelling*. Studio City, CA: Michael Wiese Productions, 2003.

Kristen Anderson Wagner

CAMERA MOVEMENT

Camera movement is one of the most expressive tools available to a filmmaker. It alters the relationship between the subject and the camera frame, shaping the viewer's perspective of space and time and controlling the delivery of narrative information. As the camera frame orients the viewer within the *mise-en-scène*, movement of the frame provides the illusion of the viewer journeying through the world of the narrative. The camera height and angle, the distance to a subject, and the composition of a shot may change during camera movement, as the framing travels above, below, around, into, and out of space. Types of camera movement are distinguished by their direction and the equipment used to achieve motion. Although the basic forms of camera movement were in place by the 1920s, the equipment that facilitates camera motion continues to evolve.

The moving camera can function in a variety of ways and, when used in a long take, is uniquely able to depict uninterrupted stretches of time and space. Camera movement may follow objects in transit within the frame, or may act independently; it may reveal offscreen space, or deliberately suppress access to space; it may objectively witness events, or suggest the subjective perspective of a character; it may advance the narrative, develop themes, or create patterns; and it may contribute to kinetic or rhythmic effects. Fluid camera movement within shots sustained for unusually long periods of time can not only serve as an alternative to editing, but can also punctuate changes in narrative action within the shot and participate in formal patterning across the entirety of a film. The film critic André Bazin was one of the great champions of camera movement within long takes, believing that such shots had the potential to record the reality of the world in front of the camera more accurately than sequences constructed through editing.

TYPES OF CAMERA MOVEMENT

The two most basic forms of camera movement are panning and tilting; both involve the rotation of the camera while it is attached to a fixed stand. A pan (from "panorama") moves the camera from side to side on a horizontal axis, providing the sense of looking to the left or the right. A tilt moves the camera up and down on a vertical axis. During panning and tilting, the camera is typically attached to a tripod, a three-legged stand topped with a camera mount and an arm to direct the rotation of the camera. The location of the tripod or other camera support does not change when panning or tilting; rather, the camera rotates on the mount attached to the support.

Because most early motion picture tripods had fixed camera mounts, panning and tilting were extremely rare before 1900, when more camera operators began using rotating tripod heads. Panning was initially established as a cinematic device after the turn of the century with the emergence of panoramas, documentary films that contained a slow pan providing an extended view of a single location. During the first decade of the 1900s, narrative films also began featuring pans to reveal offscreen space, while tilts were used in conjunction with pans to follow characters in motion. An example of an early pan occurs in *The Great Train Robbery* (1903), when the camera moves to the left to follow the bandits as they flee the train.

A tracking shot (also known as a dolly or trucking shot) propels the camera through space parallel to the

KENJI MIZOGUCHI

b. Tokyo, Japan, 16 May 1898, d. 24 August 1956

One of the most acclaimed directors of world cinema, Kenji Mizoguchi created elegant, precisely staged long takes in films that examined the circumscribed choices of women in Japanese society. His tightly controlled camera movement, recessed foregrounds, and depth staging served to subordinate characters to the overall composition, positioning the viewer as an observer to highly emotional yet distanced subject matter.

Having directed more than forty silent-era films, during the 1930s Mizoguchi began to develop a visual style of systematic long-shot long takes. *Naniwa ereji*ˆ (*Naniwa Elegy*, 1936), considered his first masterpiece, selectively incorporates camera movement to shape the viewer's understanding of the protagonist, a young woman pressured into a series of ruinous indiscretions. When the heroine runs into her former boyfriend in a department store, other customers and objects in the foreground frequently block the couple from view during a long tracking shot, preventing the viewer from scanning their faces for emotion. Without direct access to the heroine's subjectivity, the viewer is forced to imagine her shame, embarrassment, and fear of discovery.

Throughout the rest of Mizoguchi's career, camera movement was a favored tool to define the rhythm of his scenes and the viewer's response to the narrative. The mobile camera is dominant in *Zangiku monogatari* (*The Story of the Last Chrysanthemums*, 1939) and participates in segmenting narrative action. Camera movement is typically motivated by character movement, revealing new space and connecting static tableaux within the long take. Mizoguchi's use of camera movement within long takes has been linked to the rhythmic structure of other Japanese arts.

Although Mizoguchi's aesthetic of long-shot long takes tends to de-center characters within the frame and de-dramatize action, his use of camera movement encourages more active participation by the viewer. Denied direct access to his characters' subjectivities, we can only witness their suffering, and in witnessing it, imagine their pain. *Saikaku ichidai onna* (*The Life of Oharu*, 1952) provides a key example of how Mizoguchi's camera offers viewers a perspective of narrative action that is objective yet at the same time full of emotion. When Oharu and her family cross a bridge on their way into exile, the camera looks up at them from a low-angle long shot below the bridge, panning to follow their progress and pausing as they bid their friends farewell. As the family turns out of sight behind the bridge, the camera tilts down and tracks in, revealing a glimpse of the family walking into the horizon through the arch of the bridge. The movement of the camera situates the viewer as an observer within the scene, initially content to watch the family retreat but ultimately so sorrowful as to be unwilling to relinquish sight of them.

RECOMMENDED VIEWING

Naniwa Elegy (1936), *Gion no shimai* (*Sisters of the Gion*, 1936), *The Story of the Last Chrysanthemums* (1939), *Genroku chushingura* (*The Loyal 47 Ronin, Parts 1 and 2*, 1941–1942), *Utamaro o meguru gonin no onna* (*Utamaro and His Five Women*, 1946), *The Life of Oharu* (1952), *Ugetsu Monogatari* (*Tales of Ugetsu*, 1953), *Sanshô dayû* (*Sansho the Bailiff*, 1954)

FURTHER READING

Andrew, Dudley, and Paul Andrew. *Kenji Mizoguchi: A Guide to References and Resources*. Boston: G. K. Hall, 1981.

Kirihara, Donald. *Patterns of Time: Mizoguchi and the 1930s*. Madison: University of Wisconsin Press, 1992.

McDonald, Keiko. *Mizoguchi*. Boston: Twayne Publishers, 1984.

O'Grady, Gerald, ed. *Mizoguchi the Master*. Toronto: Cinémathèque Ontario, 1997.

Lisa Dombrowski

ground and can travel forward, backward, from side to side, diagonally, or in a circle. Whereas a pan or a tilt reveals what one might see when standing still and rotating one's head, a track provides the impression of actually advancing into space. Tracking shots are often produced with the camera mounted on a dolly, a small, steerable platform with rubber tires. Tracking shots receive their name from the railroad-like tracks that are frequently laid on the ground to guide the dolly during long camera movements.

Kenji Mizoguchi. **THE KOBAL COLLECTION. REPRODUCED BY PERMISSION.**

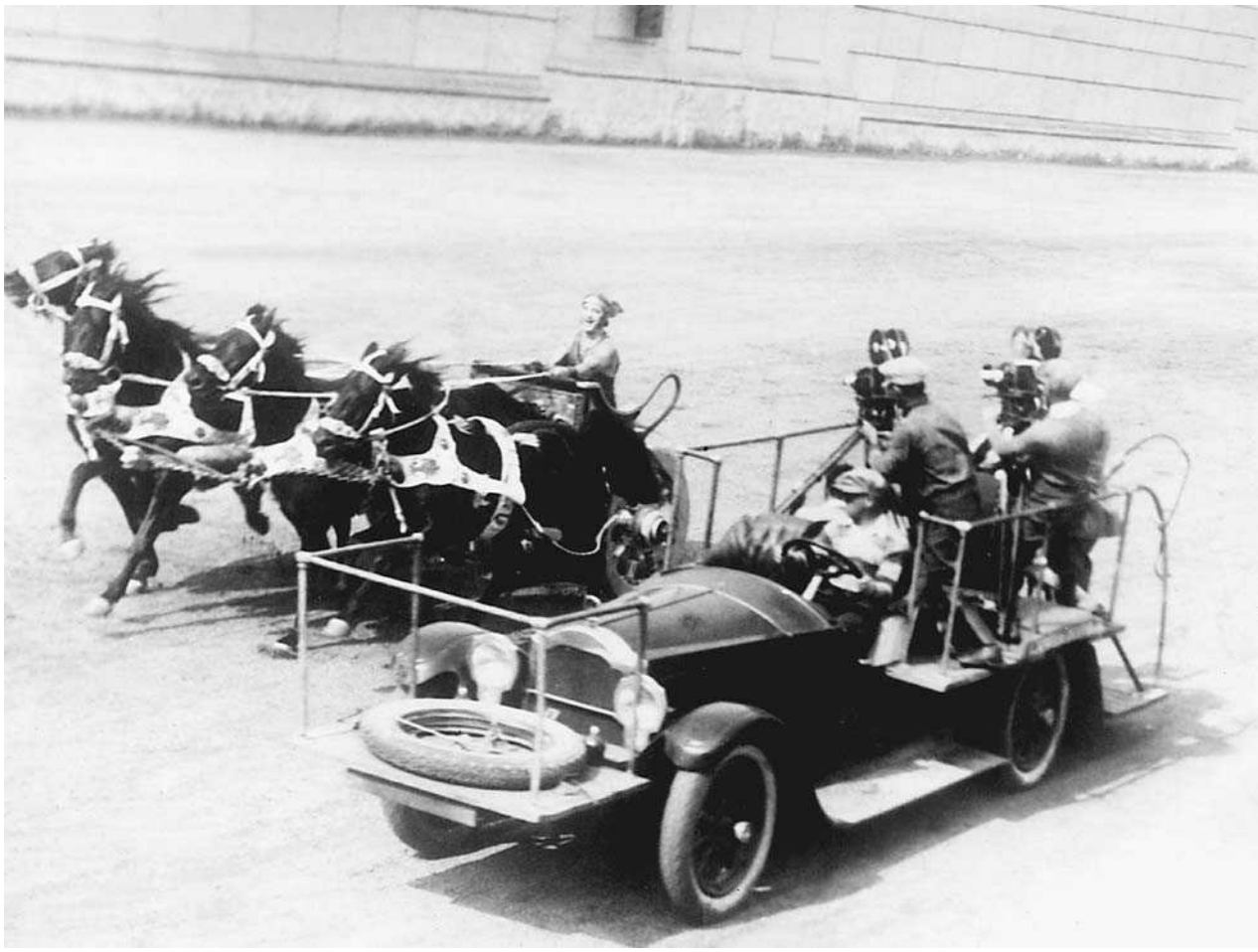
Tracking shots came into use at the end of the 1890s when filmmakers mounted cameras onto moving vehicles for "phantom rides" through actual locations. By 1903 narrative films started to incorporate parallel tracking shots, in which the camera moves at a fixed distance from and the same rate of speed as objects advancing in the same direction. During the next decade, a few films exhibited tracks into and out of a scene independent of movement within the frame, but nonparallel tracking shots did not become popular until after they were used to flaunt the sumptuous sets of the Italian epic *Cabiria* (1914). By the 1920s filmmakers expanded their use of the tracking shot and began exploring more adventurous means of moving the camera, including strapping it to the cinematographer's chest for *Der Letzte Mann* (*The Last Laugh*, 1924) and swinging it on a pendulum for *Napoléon* (1927).

Although holding the camera allows for much greater freedom of movement than mounting it on a dolly, handheld shots were difficult to achieve during the first half of the twentieth century owing to the tremendous bulk and weight of professional 35mm cameras. After World War II, however, compact, lightweight 16mm cameras originally designed for training and combat use entered the market, leading a variety of filmmakers to embrace handheld shooting. Television news cameramen and direct cinema documentary filmmakers took advantage of the smaller, lighter cameras to record material spontaneously in close quarters. When shooting *Primary* (1960), the cinematographer Richard Leacock (b. 1921) held his camera above and behind John F. Kennedy while following him through a crowd at a campaign stop, providing the viewer with an intimate sense of actually "being there" and rubbing shoulders with the candidate.

Handheld shots often appear shakier and blurrier than those produced by a camera mounted on a support, and thus lack the level of perfection found in high-quality commercial cinema. Some young filmmakers of the 1960s "new cinemas" considered this visual distinction an advantage, however, as handheld camera movement challenged staid orthodoxy. The cinematographer Raoul Coutard (b. 1924) shot several scenes in *À bout de souffle* (*Breathless*, 1960) while sitting in a moving wheelchair and one in *Jules et Jim* (*Jules and Jim*, 1962) while running across a bridge; his unfettered camerawork identified the French New Wave with a spirit of freedom and vitality. Because of its early adoption by nonfiction filmmakers and its absence of visual polish, handheld camera movement is often associated with increased authenticity. Later use of the handheld camera, in movies such as *Festen* (*The Celebration*, 1998) and *The Blair Witch Project* (1999) reinforce the suggestion of an unmediated filmed experience.

In the early 1970s the cameraman Garrett Brown, with engineers from Cinema Products, Inc., developed the Steadicam system to integrate the responsiveness of handheld camera movement with the smoothness of a dolly. The Steadicam features a camera mounted on a movable, spring-loaded arm that is attached to a weight-bearing harness worn on the upper body of the operator. A handgrip moves the camera up and down and side to side in front of the operator's body, while the camera itself can tilt and pan in any direction. An attached video monitor allows the operator to view the image without looking through the camera eyepiece, while zooming and focusing are remote-controlled. The Steadicam arm absorbs the shock of sudden movements, enabling operators to walk, run, jump, and climb stairs while still producing the level, bounce-free camera movements previously exclusive to dolly-mounted shots. Although Steadicam shots tend to act as tracking shots, they may also involve other support structures that carry the operator into the air.

The primary means of moving the camera above ground is with a crane. During crane shots, the camera



A tracking shot being filmed for the chariot race sequence in* Ben-Hur *(Fred Niblo, 1925). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

rises and lowers on a platform connected to a mechanical arm, much like utility company cherry-pickers. A crane enables the camera to traverse great distances up and down, as well as forward and backward and from side to side. Although in use as early as *Intolerance* (1916), crane shots became a signature of the 1930s musicals of Busby Berkeley (1895–1976) and multiplied following technological improvements after World War II. In the late 1970s the introduction of the Louma crane further increased shooting options. The Louma operates like an oversized microphone boom, with a rotating arm and a remote-control camera mount at the end. The Louma transmits the image from the camera to the operator in another location, enabling the camera to move through very tight, narrow spaces that were previously inaccessible.

Aerial shots taken from a plane or helicopter are a variation of crane shots. A camera mounted on an aerial support can move into space in all directions while achieving much greater heights than can a crane. Filmmakers began exploring ways to mount a camera on a plane during the 1910s, and in the 1950s helicopter mounts created additional shooting possibilities. An aerial shot may frame another flying object, as during the Huey helicopter battle sequences of *Apocalypse Now* (1979), or it may provide a "bird's eye view" of the landscape, as in the swooping helicopter shot of Julie Andrews in the Alps at the opening of *The Sound of Music* (1965).

A cinematographic technique that is frequently mistaken for a form of camera movement is the zoom. Zooms are produced by a zoom lens, which can vary focal length during a single shot from wide angle to telephoto and back. Although rudimentary zoom lenses were available in the late 1920s, technological advances and increased location shooting encouraged filmmakers

to use zooms more frequently beginning in the 1950s and 1960s.

Audiences often confuse a zoom shot with a track or crane shot, but careful viewing reveals distinct differences. A zoom in to an object will magnify it and decrease the apparent distance between the object and surrounding planes, whereas a zoom out from an object will demagnify it and increase the apparent distance between planes. As with zooming, tracking and craning can alter the size of objects within the frame, but the latter two will also affect spatial relationships; a zoom merely magnifies or demagnifies a portion of the image. For example, during the party sequence in *Notorious* (1946), a crane propels the camera down from the second-floor balcony and into the lobby for a close-up of the key in Alicia's (Ingrid Bergman) hand; in the opening of *The Conversation* (1974), a zoom slowly isolates Harry Caul (Gene Hackman) and enlarges him within the frame as he tries to escape a mime in the park. Both the crane shot and the zoom highlight a detail within the image, but where the crane physically moves the camera through space, the zoom creates only the illusion of movement.

FUNCTIONS OF CAMERA MOVEMENT

Camera movement has the potential to function in many different ways, such as to direct the viewer's attention, reveal offscreen space, provide narrative information, or create expressive effects. The camera most frequently moves when an object moves within the frame, initiating reframing or a following shot. Reframing involves slight pans or tilts designed to maintain the balance of a composition during figure movement. A camera operator will reframe when a sitting person stands up, for instance, so as to keep the person in the frame and allow for appropriate head room. Reframing helps to fix the viewer's eye on the most important figures within the frame and is so common it is often unnoticed.

The camera itself accompanies the movement of an object during a following shot. A track, crane, or handheld shot can lead a moving figure into space, pursue a figure from behind, or float above, below, or alongside. Intricate following shots may be motivated by the movements of more than one figure, such as during the ball sequence of *The Magnificent Ambersons* (1942): as the last guests say goodbye, the camera pans and tracks to follow characters from the stairs to the foyer to the front door, producing a series of deep space compositions that foreshadow the rekindling of an old romance and the development of a new one.

Not all camera movement responds to motion within the frame; the filmmaker may direct the camera away from the dominant action for other purposes. Such camera movement draws attention to itself and is typically used sparingly to emphasize significant narrative details. For example, when Judy (Natalie Wood) stands up to exit the police station in *Rebel Without a Cause* (1955), the camera pans and tilts down to frame the compact she left behind, highlighting an important motif that will bring the protagonists together.

Because of its ability to reveal or conceal space, camera movement often participates in the creation of suspense and surprise. In *Strangers on a Train* (1951), a point-of-view editing pattern places the viewer in the optical perspective of Guy (Farley Granger) as he approaches a dark staircase to warn a father of his son's murderous intentions. The director Alfred Hitchcock (1899–1980) then varies the editing pattern by craning up from Guy to disclose a menacing dog waiting on the landing above. The independent camera movement informs the viewer of an obstacle unknown to Guy, raising the question of whether he will be able to reach the father—thus heightening suspense. Later in the same scene, Hitchcock alters his use of camera movement to conceal offscreen space and suppress narrative information. As Guy enters the bedroom to wake the sleeping father, the camera tracks to Guy's side and keeps the father offscreen. By delaying an onscreen image of the father's bed, Hitchcock surprises viewers when a subsequent shot reveals the treacherous son in his father's place.

Sometimes camera movement positions the viewer as an objective witness to unfolding events. In *Mia aioniotita kai mia mera* (*Eternity and a Day*, Theo Angelopoulos, 1998), a four-and-a-half-minute take turns away from the primary plotline to gaze at secondary activities. As the dying protagonist gets out of his car to find a home for his dog, the sound of an accordion prompts the camera to track left, revealing a wedding parade turning into the street. When the parade passes the protagonist's car, the camera pans left, relegating him to offscreen space and instead fixing on the bride at the head of the parade; the camera then slowly follows the parade down the street, until the groom emerges from a building, joins his bride in dance, and the two lead the procession into a nearby fenced courtyard, the camera settling next to a row of children watching the dancing over the top of the fence. Finally, the protagonist walks into the right side of the frame, halting the dancing, and asks the groom's mother—his nurse—to take care of his dog. As in this example, very slow camera movements within long takes focus the viewer on the passage of time and build narrative expectation. Here the camera movement situates the viewer as a curious inhabitant of the narrative world, linking simultaneous events in adjacent spaces and integrating the protagonist's preparations for death with a joyous celebration of life.

Camera movement can also be used to illustrate a character's subjective experience. In the documentary

Sandrine Bonnaire (left) as Mona, on the move in Agnes Varda's* Vagabond *(1985). **© GRANGE/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Sherman's March (1986), Ross McElwee (b. 1947) frequently records his daily life with his camera mounted on his shoulder. As he walks through the woods or interacts with his family and various girlfriends, the moving camera captures images from his optical perspective—the viewer literally sees the world through his eyes. Camera movement at the end of *Detour* (1945) provides more indirect access to a character's subjectivity. A voice-over of the protagonist reflecting on the consequences of his companion's accidental death is accompanied by a close-up that begins on his face, then tracks, pans, and tilts around the room, going in and out of focus to reveal potentially incriminating evidence, and eventually circles back to his face. Although the camera movement does not imitate the protagonist's optical perspective, it nevertheless illustrates what he is thinking. The moving camera can also suggest what a character is feeling, as in *GoodFellas* (1990), when a combination zoom in and track out marks Henry Hill's (Ray Liotta) realization that his best friend is going to betray him. During the shot, Henry and his friend remain sitting in a diner booth in the same place within the frame, yet the zoom in and track out distort the spatial relationship between them and the background; the world around them literally shifts while they talk, visually expressing Henry's disorientation and fear.

Through its ability to locate the actions of a character within a given environment, camera movement may directly advance the plot. For example, at the end of an evening of costumed skits in *La Règle du jeu* (*The Rules of the Game*, 1939), a series of quick pans and tracks follow and reveal characters as their secret romantic pairings are hidden from, searched for, and discovered by other characters. At times the camera will be guided by a character's movement; at other times it will move independently, always uncovering the betrayals at the heart of the film's romantic game of hide-and-seek.

Alternatively, camera movement can function to develop narrative themes. In *Gone with the Wind* (1939), a dramatic crane shot situates the private anxiety of Scarlett O'Hara (Vivien Leigh) against the misery suffered by the Confederacy as a whole. When Scarlett arrives at the train depot searching for Ashley Wilkes (Leslie Howard), the camera tracks back from her and

cranes up to a great height, revealing row upon row of wounded men around her and the tattered Confederate flag flying above. Similarly, a high-angle panning shot of Harry's gutted apartment at the end of *The Conversation* illustrates the film's surveillance theme. The camera's angle, location at the top of a wall, and back-and-forth 180-degree motion mimic the type of image produced by a security camera, an ironic reminder of the threat to privacy that fuels Harry's paranoid fears.

The moving camera may also serve a structural purpose within a film, as shots with similar camera movements create patterns of repetition and variation. In *Letter from an Unknown Woman* (1948), two high-angle shots from the second floor landing pan right and tilt up as a man and his female companion climb a circular staircase to his apartment. In the first shot, a young girl on the landing watches the couple; in the second shot, the landing stands empty, and the girl is now the man's companion. The parallel established between the two shots depicts the fulfillment of the young girl's desires, while also marking her as just one in a series of women enjoyed by the man. A more expanded pattern of tracking shots in *Sans toit ni loi* (*Vagabond*, Agnès Varda, 1985) helps to unify the episodic narrative and indicate the continuity of the protagonist's journey. As Mona (Sandrine Bonnaire) travels the countryside on foot and interacts with a series of characters, leftward tracking shots follow her from one episode to the next, each ending on a random object that is either the same or similar to the object that begins the next tracking shot. The pattern suggests the one constant in Mona's life is her movement, and as the camera never exactly parallels her motion, it underscores her ultimate independence.

At times, camera movement primarily operates to create a visceral sensation. For example, in *This Is Cinerama* (1952), the attachment of the camera to a roller coaster car offers the viewer the giddy sensation of actually being on the ride, while in Wai Ka-fai's *Too Many Ways to Be No. 1* (1997), a handheld camera positioned above a crowd suddenly flips over as a fight breaks out, providing a jarring sense of the physical confusion within the scene. A series of repeated camera movements can also create a rhythmic pattern. In *Ballet mécanique* (Fernand Léger and Dudley Murphy, 1924), brief pans in an upside-down shot of a woman on a swing create a visual rhythm that is then repeated and varied later in the film. Similarly, a series of panning shots of car crashes in *A Movie* (Bruce Connor, 1958) initiates a rhythmic pattern of accidents and disasters. In these instances, speed, direction, and length of camera movement are controlled to produce kinetic and rhythmic effects.

Avant-garde filmmakers have been at the forefront of experiments using camera movement to interrogate the act of seeing. In *Wavelength* (1967), *Back and Forth* (1968–1969), and *Breakfast* (1976), Michael Snow (b. 1929) explored how the movement of the frame and the camera affected perceptions of time and space. For *La Region Centrale* (1971), Snow and Pierre Abaloos invented a new camera mount that could move along different axes at variable speeds, transforming the recorded landscape into abstracted lines and swirls of color. Stan Brakhage (1933–2003) embraced the potential of the handheld camera to capture a new mode of vision. In films such as *Anticipation of the Night* (1958) and *Dog Star Man* (1961–1964), Brakhage's "first person" camera expresses his subjective experience of what he was shooting. In these experimental works, the filmmakers encourage the viewer to consider the unique effects of camera movement that are often taken for granted when watching mainstream films.

CAMERA MOVEMENT AND THE LONG TAKE

Long takes are continuous shots that last considerably longer than the typical shot in a given historical period. (Although it is easy to confuse long takes with long shots, the terms refer to two different relationships: long takes suggest the duration of a shot, while long shots specify the distance between a figure and the camera.) During the studio era, the average shot in a Hollywood release lasted approximately eight to eleven seconds; since the 1960s faster cutting rates have resulted in shot lengths averaging less than half the studio-era norm. In the absence of editing, long takes tend to use camera movement in combination with sound and *mise-en-scène* to direct the viewer's attention toward important narrative elements. Tilting, panning, tracking, and craning can create a series of new compositions during a long take in much the same way as editing, but without breaking from a continuous recording of space and time. During the 1940s and 1950s, mainstream directors such as Otto Preminger (1906–1986), Vincente Minnelli (1903–1986), Max Ophüls (1902–1957), and Samuel Fuller (1912–1997) incorporated long takes with camera movement into their visual aesthetic, but since the 1960s extended shot lengths have predominantly been embraced by art cinema directors, such as Theo Angelopoulos (b. 1935), Hou Hsiao-hsien (b. 1947), and Tsai Ming-liang (b. 1957).

A long take can comprise one shot within a scene, the entirety of a scene, or even an entire movie. Long takes with camera movement alter the rhythm of a scene and the presentation of space within it. Most often, directors will vary the lengths of shots within scenes, integrating a lengthy take with close-ups or shot-reverse

MAX OPHÜLS

b. Max Oppenheimer, Saarbrücken, Germany, 6 May 1902, d. 26 March 1957

From the 1930s through the 1950s, Max Ophüls directed over twenty films in five countries, establishing himself as one of the preeminent visual stylists of his generation. His films are marked by the systematic use of a continuously moving camera that emphasizes the fleeting nature of his characters' romantic dreams.

Although *Die Verkaufte Braut* (*The Bartered Bride*, 1932) contains Ophüls's initial use of elaborate camera movements and deep-space staging, *Liebelei* (Flirtation, 1933) is commonly recognized as the first fully developed example of his signature style. A tale of a womanizing young officer in turn-of-the-century Vienna who briefly finds true love, the film uses sweeping camera movements and parallel sequences to develop the excitement of courtship and the couple's tragic fate.

After Hitler came to power in 1933, Ophüls fled Germany and began a nomadic existence, eventually landing in Hollywood in 1941. Although he enjoyed working with the skilled technicians and state-of-the-art dollies and cranes available at the studios, Ophüls's fluid long takes challenged classical methods of production when consistently used in place of traditional coverage and close-ups. His wrangling with Columbia executives during the production of *The Reckless Moment* (1949) inspired the actor James Mason to rhyme:

> I think I know the reason why
> Producers tend to make him cry.
> Inevitably they demand
> Some stationary set-ups, and
> A shot that does not call for tracks
> Is agony for poor dear Max
> Who, separated from his dolly,
> Is wrapped in deepest melancholy.
> Once, when they took away his crane,
> I thought he'd never smile again.

In 1949 Ophüls returned to France, where he made his final four films—*La Ronde* (Roundabout, 1950), *Le Plaisir* (Pleasure, 1952), *Madame de…* (*The Earrings of Madame de…*, 1953), and *Lola Montès* (1955)—with a core group of artistic collaborators. Ophüls's intricate use of camera movement and symmetry to develop the short-lived euphoria of love is illustrated in a waltzing scene during *Madame de…*, when the camera pans and tracks with the heroine and her lover as they dance around columns, statues, and extravagant decor over a series of five nights, each night a new location and orchestra, but the same couple, and the same waltz. The symmetry of action and music and the swirling movement of the camera express the overwhelming joy of the couple, oblivious to all around them. The camera dances with them until, on news of her husband's imminent arrival, it abandons the couple, trailing off to follow a servant who extinguishes the chandelier, foreshadowing their doomed romance. Andrew Sarris and other critics have argued that Ophüls's style visualizes the effects of the inevitable passage of time. As they capture his characters' ill-fated efforts to preserve love, Ophüls's graceful camera movements, long shot lengths, and parallel sequences imbue his films with a defiant romantic spirit and exquisite poignancy.

RECOMMENDED VIEWING

Die Verkaufte Braut (*The Bartered Bride*, 1932), *Liebelei* (1933), *Letter from an Unknown Woman* (1948), *The Reckless Moment* (1949), *La Ronde* (Roundabout, 1950), *Le Plaisir* (Pleasure, 1952), *Madame de…* (*The Earrings of Madame de…*, 1953), *Lola Montés* (1955)

FURTHER READING

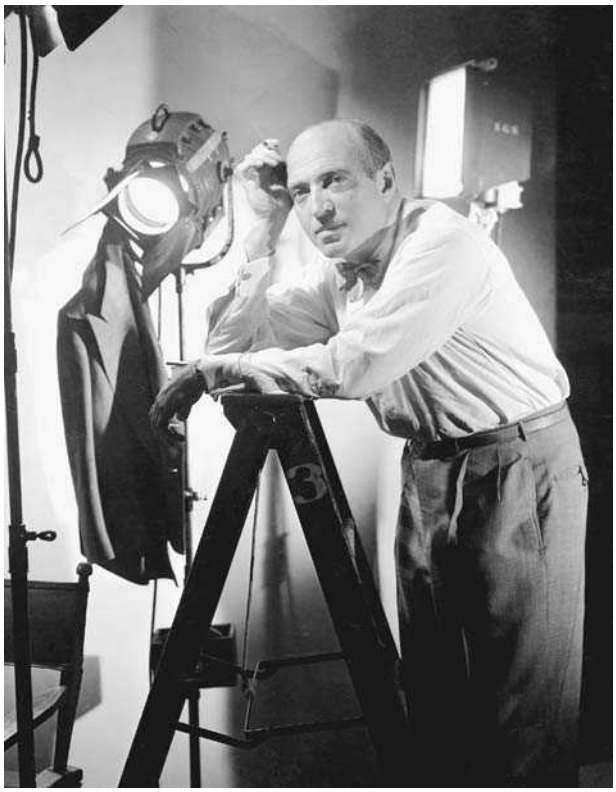
Bacher, Lutz. *Max Ophüls in the Hollywood Studios*. New Brunswick, NJ: Rutgers University Press, 1996.

Wexman, Virginia Wright, and Karen Hollinger, eds. *Letter from an Unknown Woman, Max Ophüls, Director*. New Brunswick, NJ: Rutgers University Press, 1986.

Willemen, Paul, ed. *Ophüls*. London: British Film Institute, 1978.

Williams, Alan Larson. *Max Ophüls and the Cinema of Desire: Style and Spectacle in Four Films, 1948–1955*. New York: Arno Press, 1980.

Lisa Dombrowski



Max Ophüls. MAX OPHÜLS/THE KOBAL COLLECTION. REPRODUCED BY PERMISSION.

shot sequences. In *East of Eden* (1955), Elia Kazan (1909–2003) uses camera movement to emphasize the gulf between a father and his unloved son during an intricately choreographed long take. Lasting five times as long as the previous shots, the long take tracks and pans backward as the father walks in the foreground away from the son, leaving the son diminished in the rear of the frame; the father's favored son then enters in the open space between the two men. The camera movement, in combination with the blocking of the actors, creates a physical distance between the father and his unloved son, punctuating their emotional distance and visually expressing the son's isolation.

Camera movement frequently breaks the narrative within a long take into discrete units, distinguishing the various phases of action by creating a series of framings, much like edited shots. In Fuller's *Forty Guns* (1957), the camera follows the blocking of the actors during a five-minute, forty-six-second shot as they position themselves in successive areas of the set, tracking and reframing to produce twelve distinct compositions in different shot scales. At the beginning of the shot, the camera establishes the space and tracks to frame a couple, Griff (Barry Sullivan) and Jessica (Barbara Stanwyck), sitting at a piano discussing the conflict that divides them; an offscreen crash prompts a fast track forward, marking a narrative shift as the sheriff who loves Jessica barges through the door and brawls with Griff. Subsequent phases of the shot feature the sheriff confessing his love to Jessica, Griff exiting offscreen, and Jessica paying the sheriff to leave. The camera then tracks back to reveal Griff again at the piano; he is subsequently joined by Jessica, who suggests they can forget about the sheriff. As the two begin to kiss, it appears the narrative has come full circle, but an offscreen sound of knocking interrupts their moment of passion. A cut reveals the payoff: the swinging legs of the sheriff, who has hung himself. The extended duration of the long take, the circularity of the camera movement and blocking, and the apparent narrative closure within the shot all make the sudden revelation of the dead sheriff that much more shocking. Camera movement helps to articulate each phase of the narrative action, highlighting the development and resolution of conflict within the scene.

Long takes can also serve a formal function, initiating a pattern at the beginning of a film that is then repeated and varied. Directors may reserve long takes for certain types of scenes or locations, producing an identifiable stylistic motif; examples include the transitional tracking shots in *Sans toit ni loi* and the slow, unmotivated crane shots that advance from the beach house to the sea throughout *Mia aioniotita kai mia mera*. A *plan-séquence*, or sequence shot, is a scene made entirely of one long take. Sequence shots may be varied with scenes that rely heavily on editing so as to encourage comparison and contrast between scenes. Alternatively, sequence shots may form the foundation of the film. Hou Hsiao-hsien organizes *Shanghai Hua* (*Flowers of Shanghai*, 1998) according to sequence shots lasting approximately three minutes each and separated by fades to black; in the sequence shots, the camera roams around a single room, following first one character and then another, positioning the viewer as a distant, objective witness to all that unfolds. When the pattern of fluid, long-take long shots is broken through the use of a quick point-of-view close-up, the close-up carries additional weight. After watching events from a distance, for a moment the viewer is allowed access to a character's direct experience; the significance of the shot then resonates more strongly within the narrative.

Until the end of the twentieth century, constructing an entire feature-length film out of one extended long take was an impossibility, as a 35mm camera could typically hold only about eleven minutes of film. As a result, while Hitchcock sought to give the illusion of filming *Rope* (1948) in only one shot, he was forced to

***Camera movement is used to express the giddiness of love in Max Ophüls's* La Ronde (Roundabout, *1950).* EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

use deceptive visual strategies to hide the film's seven cuts. The advent of digital video, however, has opened up new opportunities for filmmakers interested in the extreme long take, as videotapes can record over two hours of material. An eighty-six-minute Steadicam shot forms the entirety of *Russian Ark* (Aleksandr Sokurov, 2002), tracking through thousands of actors depicting a series of moments in Russian history. The choreography of the camera and actors as they move through St. Petersburg's Hermitage Museum produces a constantly changing array of compositions that operate in lieu of editing. *Timecode* (Mike Figgis, 2000) uses digital technology to experiment with duration and simultaneity; four discrete long takes unspool in quadrants of the frame, each revealing the simultaneous action of different characters who eventually meet.

The ability of digital video to produce extended shot lengths would very likely have appealed to André Bazin, the first film critic to champion the long take. He celebrated the photographic properties of cinema and the film camera's unique ability to record continuous space and time, thereby revealing the reality of the world in front of the lens. Although he recognized that film could never completely reproduce reality, Bazin argued that technological and stylistic developments could advance the medium closer to that goal. In particular, he embraced the ability of long takes with camera movement, deep space staging, and deep focus cinematography to maintain the spatial and temporal unity of recorded events and make ambiguous the most significant action within the frame. Bazin thus elevated the work of Jean Renoir (1894–1979), William Wyler (1902–1981), and others, who frequently used long takes and attempted to capture the spontaneity, ambiguity, and specificity of reality as it unfolds over time.

SEE ALSO *Cinematography; Shots; Technology*

FURTHER READING

Bazin, André. *What Is Cinema?*. Vol. 1. Edited and translated by Hugh Gray. Berkeley: University of California Press, 2004.

Bordwell, David. "Intensified Continuity: Visual Style in Contemporary American Film." *Film Quarterly* 55, no. 3 (2002): 16–28.

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 7th ed. Boston: McGraw-Hill, 2004.

Calhoun, John. "Putting the 'Move' in Movie." *American Cinematographer* 84, no. 10 (October 2003): 72–85.

Gartenberg, Jon. "Camera Movement in Edison and Biograph Films, 1900–1906." *Cinema Journal* 14, no. 2 (Spring 1980): 1–16.

Geuens, Jean-Pierre. "Visuality and Power: The Work of the Steadicam." *Film Quarterly* 47, no. 2 (Winter 1993–1994): 8–17.

Monaco, James. *How to Read a Film*. Revised ed. New York: Oxford University Press, 1981.

Salt, Barry. *Film Style and Technology: History and Analysis*. 2nd ed. London: Starword, 1992.

Samuelson, David. "A Brief History of Camera Mobility." *American Cinematographer* 84, no. 10 (October 2003): 86–96.

Lisa Dombrowski

CANADA

Canada produces approximately forty feature films annually. But while the country, like many others, has had to deal with Hollywood's dominance of its film industry, Canada's geographical proximity to the United States exacerbates the problem. This fact has been the most defining influence on the development of Canadian cinema. The two countries share the longest undefended border in the world, creating serious problems for many aspects of Canadian culture, including cinema.

Geographically, Canada is larger than the United States but has only one-tenth its population. Over ninety percent of Canadians live within 100 miles of its border with the United States, within easy reach of American radio and television signals, as well as its magazines and newspapers. As a result, advance publicity for American films is readily accessible to Canadian consumers and builds audience expectations, making these movies more attractive than homegrown ones. Canadian filmmakers are unable to compete with either Hollywood's scale of production and its vast, well-oiled publicity machine. Domestically, it is almost impossible for a Canadian film to recoup its costs.

BEGINNINGS

Feature filmmaking began in Canada with *Evangeline* (1914), made by Canadian Bioscope Company in Halifax, Nova Scotia, but after only six more films, the company failed financially. For the next fifty years, feature filmmaking in Canada was only intermittent. *Carry On Sergeant* (1928), an expensive World War I epic, was a commercial flop and did not provide the stimulus needed for renewed production. The introduction of sound to cinema around the same time eliminated the few fledgling film companies that did exist because they could not afford the cost of converting to sound.

American financial interests have consistently worked to hinder the development of an indigenous feature film industry in Canada. In the late 1920s, when several other countries moved to establish quota systems to combat the dominance of American films, American companies moved into Canada to take advantage of Britain's quota system, which allowed for films made anywhere in the British Empire to enter Britain duty free. In Canada, they produced a wave of "quota quickies"—low-budget exploitation movies—most of which were imitation Hollywood films with no relation to Canada. By the time the British quota laws were amended in 1938 to exclude films produced outside of Britain, a true Canadian film industry had ceased to exist.

For ten years beginning in 1948, Canada acceded to the infamous Canadian Cooperation Agreement, an initiative of the Motion Picture Association of America (MPAA). In essence, Canada agreed to refrain from encouraging feature film production, thus allowing for continued American control of the industry, in return for which American studios would shoot some films on location in Canada and make occasional favorable references to Canada in movie dialogue for the purpose of promoting tourism. As if the obvious disadvantages of this arrangement for Canada were not enough, the occasional references to Canada tended to stereotype the country as a frozen wilderness. In the epic western *Red River* (Howard Hawks, 1948), for example, one cowboy on the cattle drive complains that if they keep heading

north, they'll soon be driving the cattle "up and down the icebergs in Canada."

AMERICAN INFLUENCE

Although adjacent to the US, Canada was for many years treated in American cinema as an exotic place, a mythical landscape vaguely referred to as "the Northwoods" or "God's Country"—the latter phrase popularized in the novels of the phenomenally popular American writer James Oliver Curwood (1878–1927)—as if it were a mere extension of American wilderness. In more recent, runaway productions, Canada has been represented as nondescript; American producers have taken advantage of the favorable rate of exchange and lower labor rates to film in Canada while making Canadian locations look vaguely American. For example, *The Dead Zone* (1983), a thriller by David Cronenberg (b. 1943), based on the novel by Stephen King, was shot in Niagara-on-the-Lake and other places in Ontario, while set in Maine. *Rumble in the Bronx* (1996), a US-Hong Kong co-production with Jackie Chan, although ostensibly set in New York City, makes no attempt to hide the mountains of British Columbia, plainly visible outside Vancouver. Its indifference to Canada seems like an unintentional expression of many Americans' attitude toward Canada.

Canadian cinema has also suffered from the fact that so much Canadian talent leaves home for the greater allure of Hollywood and the larger American market. The long list of actors who became American movie stars includes Dan Ackroyd, Geneviève Bujold, Raymond Burr, John Candy, Jim Carrey, Yvonne De Carlo, Deanna Durbin, Chief Dan George, Glenn Ford, Michael J. Fox, Walter Huston, John Ireland, Margot Kidder, Raymond Massey, Mike Myers, Leslie Nielsen, Christopher Plummer, William Shatner, Norma Shearer, Jay Silverheels (the Lone Ranger's faithful Indian companion in the US's long-running TV western), Donald Sutherland, and Fay Wray (the screaming heroine of *King Kong* [1933]). The Toronto-born Mary Pickford (1892–1979), one of Hollywood's first stars in the silent era and one of the founders of United Artists (along with Charles Chaplin, Douglas Fairbanks, and D. W. Griffith), was known, ironically, as "America's Sweetheart" because of her roles in such films as *Rebecca of Sunnybrook Farm* (1917) and *Pollyanna* (1920).

Among the directors who have left Canada for Hollywood are Edward Dmytryk, whose credits include the classic films noir *Cornered* (1945), *Murder, My Sweet* (1944), and *Crossfire* (1947); Hollywood stalwart Allan Dwan, who directed everything from *Heidi* (1937) to *Sands of Iwo Jima* (1949); Arthur Hiller (*The Out-of-Towners* [1970] and *Silver Streak* [1976]); Ted Kotcheff (*The Apprenticeship of Duddy Kravitz* [1974] and *First Blood* [1982]); Del Lord, the forgotten director of many Three Stooges shorts; Ivan Reitman (*Meatballs* [1979] and *Ghostbusters* [1984]); and Mack Sennett, the driving force behind the slapstick comedies of the Keystone Studio. In contrast, Norman Jewison (b. 1926), director of numerous Hollywood hits and Oscar®-winning films, including *In the Heat of the Night* (1967) and *Fiddler on the Roof* (1971), returned to Canada to establish the Canadian Film Center, a production facility for developing Canadian film talent, is a singular exception.

The largest film exhibition chain in Canada today, Cineplex-Odeon and Famous Players, are controlled by American interests and show mostly mainstream American movies. Canadian films, which rarely feature major American stars, seldom find their way onto Canadian cinema screens outside the few big cities (Montreal, Toronto, Vancouver), and in the rare instances when they do, they receive little publicity since Canadian distributors cannot hope to compete with the saturated publicity of the American studios. In 2002, a rare attempt at a major national publicity campaign and release strategy was devoted to the Canadian romantic comedy *Men with Brooms*, a film about curling (still the most popular sport in Canada, exceeding even hockey) which, although only moderately successful, may be the beginning of a new phrase for the Canadian film industry, since the film performed well at the box-office domestically.

THE NATIONAL FILM BOARD

Despite the lack of feature film production in Canada many short films have been made by various government agencies for educational, information, and propaganda purposes. The Scotsman John Grierson (1898–1972), documentary film producer and advocate, who developed an important government documentary film unit in Great Britain, was invited by the Canadian government in 1938 to help centralize and develop a national film unit. Based on his recommendations, the National Film Board of Canada (NFB) was officially established in May 1939, just three months before Canada officially entered World War II, with Grierson as its first commissioner. With strong government support, Grierson joined experienced filmmakers from Britain with Canadian talent, and the NFB quickly moved to fulfill its mandate to "interpret Canada to Canadians and the rest of the world." *Churchill's Island* (1942), a documentary about the Battle of Britain, and one of the films in the early NFB series *Canada Carries On* (1940–1959), won the first Oscar® for Best Documentary Short in 1942, the

first American Academy Award® given to a Canadian film.

Beginning in 1942, a system of traveling projectionists was created to bring NFB films to small communities throughout rural Canada, showing films in libraries, church halls, and schools. When television was introduced to Canada in 1952, the CBC (Canadian Broadcasting Corporation) regularly showed NFB productions as part of its programming. During the war and into the 1950s, the NFB expanded significantly. While other countries closed down their national film units, the NFB established itself as a central part of Canadian culture. All Canadian citizens had free access to NFB films, which were frequently shown in schools and as short subjects before American features in theaters.

For decades the characteristic style of the NFB was shaped by Grierson, who emphasized documentary's social utility, its ability to provide public information, and its ability to shape public opinion regarding the nation and national policy. Many NFB films featured the traditional expository structures that offered solutions or conclusions, and a voice-of-God narrator (in the early NFB films, typically the commanding voice of Canadian actor Lorne Greene [1915–1987]), who later became famous in the United States for his role as the benevolent patriarch Ben Cartwright on one of the longest-running American TV westerns, *Bonanza*).

According to Grierson, the NFB's mandate was to make films "designed to help Canadians in all parts of Canada to understand the ways of living and the problems in other parts." Yet despite strong regionalism in Canada, for propaganda purposes the NFB's wartime documentaries necessarily showed Canadians all working together to win the war. This myth of pan-Canadianism, the representation of a unified Canadian identity, emphasized common values over ethnic and political differences.

For many years the NFB was organized as a system of units, each devoted to making films about particular subjects. Unit B was responsible for both animation and films on cultural topics. The broadness of the category allowed the filmmakers in Unit B, under the encouraging leadership of executive producer Tom Daly, to experiment with the newly introduced portable 16mm sync-sound equipment, resulting in a series of pioneering direct cinema documentaries. The group included Wolf Koenig, Roman Kroitor, Colin Low (b. 1926), Don Owen (b. 1935), and Terence MacCartney-Filgate, who had been a cameraman on the Drew Associates' pioneering direct cinema documentary *Primary* (1960). Their films, such as *Paul Tomkowicz: Street-Railway Switchman* (1954), about a Polish immigrant who sweeps the snow from the streetcar rails on wintry Winnipeg streets, anticipated the work that Unit B would produce as part of its *Candid Eye* (1958–1959) series. One of the most famous of Unit B's documentaries, *Lonely Boy* (1962), examines the rapid success of the Ottawa-born singer Paul Anka as a pop music idol; rather than merely celebrating Anka's success in the American music industry, the film offers a trenchant commentary on the constructed artificiality of pop stardom itself.

In the 1970s and 1980s, the most interesting work at the National Film Board was done in Studio D, which made films by and about women. Under the leadership of the producer Kathleen Shannon, Studio D produced such important and controversial films as *Not a Love Story* (1981), a powerful antipornography tract, and *If You Love This Planet* (1982), featuring a speech by the peace activist Dr. Helen Caldicott that was condemned as "propaganda" by then-US President Ronald Reagan. During the same period the NFB also produced important documentaries about First Nations peoples by the First Nations filmmaker Alanis Obomsawin (b. 1932), including *Kanehsatake: 270 Years of Resistance* (1993), about the dramatic 1990 armed standoff between Mohawks and the Canadian army that held the nation's attention for weeks, and a number of co-productions with the private sector, including the CBC miniseries *The Boys of St. Vincent* (1992), about a case of sexual abuse by the Catholic church that shocked Canada years before similar scandals grabbed the attention of the media in the United States.

A FEATURE FILM INDUSTRY BEGINS

The NFB has been drastically downsized since the 1980s, the result of a series of government funding cutbacks, to the point that it has little presence in Canadian culture. Nevertheless, the board's documentary emphasis has left an indelible influence on feature filmmaking in Canada. In the absence of a commercial film industry, the NFB has allowed many filmmakers who would later become the country's most important directors to hone their craft on government-sponsored films. The two films that are generally acknowledged as marking the beginning of the Canadian feature film industry, *Nobody Waved Good-bye* (1964) by Don Owen and *La vie heureuse de Léopold Z* (*The Merry World of Leopold Z* [1965]) by Gilles Carle (b. 1929), in English Canada and Quebec respectively, began as NFB documentaries. Carle's film, about a Montreal snowplow driver working on Christmas Eve, began as a documentary about snow removal in Montreal. Similarly, *Nobody Waved Good-bye* was initially intended to be a half-hour docudrama about juvenile delinquency in Toronto, but the director Owen, who earlier in his career had worked as a cameraman on some of the NFB's direct cinema films, improvised most of the

DAVID CRONENBERG

b. Toronto, Ontario, Canada, 15 March 1943

The Canadian director, screenwriter, and actor David Cronenberg has been one of the most important directors of the horror film renaissance that began in the 1970s. His explorations of biological terror and sexual dread have provided a strikingly original approach to the genre.

Beginning his career with a series of effectively creepy horror films, Cronenberg moved from exploitation to art cinema and achieved international acclaim with several challenging and unconventional films (*Dead Ringers* [1988], *Naked Lunch* [1991], *M. Butterfly*, 1993), which culminated in his daring adaptation of J. G. Ballard's novel *Crash* (1996), a movie condemned by reviewers as "beyond the bounds of depravity" and awarded a Special Jury Prize at the Cannes Film Festival.

Cronenberg's first feature, *Shivers* (aka *They Came from Within* and *The Parasite Murders*, 1975), featured a compellingly repulsive parasite that releases uncontrollable sexual desire in its human hosts. The film, partially funded by the Canadian Film Development Corporation, was a wry commentary on the contemporary ideology of sexual liberation. But in Canada it was perceived as so offensive that members of Parliament protested against government support for such "disgusting" movies. Cronenberg's later horror films took the same visceral approach, emphasizing bodily terror and scenes of gross physical violation. In *Rabid (Rage,* 1977), actress Marilyn Chambers (a former Ivory Snow Girl and porn star), develops a murderous phallic spike that protrudes from her armpit, killing the men she embraces; in *The Brood* (1979) the metaphor of bodily mutation is literalized as an external manifestation of repressed emotional rage. Cronenberg's 1986 remake of *The Fly* (1958), which depicts in horrific detail the protagonist's gradual physical disintegration after his DNA is accidentally fused with that of a common housefly, has been read as a metaphor for the bodily ravages of AIDS.

Videodrome (1983) is perhaps Cronenberg's most accomplished horror film. Its story of an opportunistic TV producer (James Woods) who becomes obsessed with a sadistic-erotic program emanating from a mysterious American pirate station is a postmodern parable about the seductive effects of television and media. *Videodrome* is a stylistic tour-de-force in which fantasy merges with reality, and neither character nor viewer can tell the difference. Cronenberg would later use the same technique in his cyberpunk film about computer games and virtual reality, *eXistenZ* (1999).

Cronenberg's emphasis on bodily horror has been the subject of considerable critical debate. Some critics have argued that Cronenberg's work is motivated by a sense of sexual disgust that bespeaks a conservative, repressive ideology, while others have argued for Cronenberg as a progressive director who exposes the contradictions of western culture's concepts of sexuality. However one interprets Cronenberg's films, their fantastical nature freed Canadian cinema from the realist model that had dominated it previously.

RECOMMENDED VIEWING

Shivers (aka *They Came from within* and *The Parasite Murders*, 1975), *Scanners* (1981), *Videodrome* (1983), *The Fly* (1986), *Dead Ringers* (1988), *Naked Lunch* (1992), *M. Butterfly* (1993), *Crash* (1996), *eXistenZ* (1999), *A History of Violence* (2005)

FURTHER READING

Beard, William. *The Artist as Monster: The Cinema of David Cronenberg*. Toronto: University of Toronto Press, 2001.

Grant, Michael, ed. *The Modern Fantastic: The Films of David Cronenberg*. London: Flicks Books, 2000, and Westport, CT: Praeger, 2000.

Handling, Piers, ed. *The Shape of Rage: The Films of David Cronenberg*. Toronto: General Publishing, and New York: New York Zoetrope, 1983.

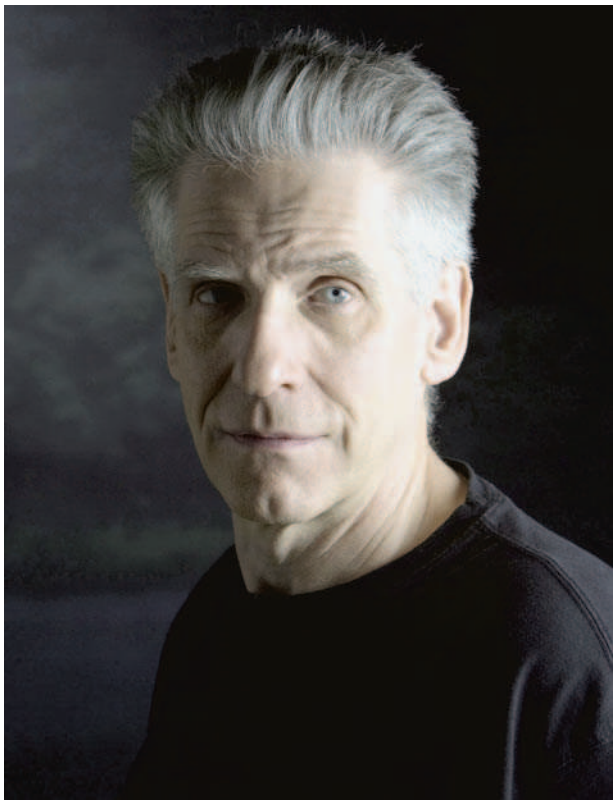
Rodley, Chris, ed. *Cronenberg on Cronenberg*. London: Faber and Faber, 1992.

Sinclair, Iain. *Crash*. London: British Film Institute, 1999.

Barry Keith Grant

dialogue and script, shooting each scene in chronological order, often using a handheld camera and lapel microphones. The film's teenage protagonist (Peter Kastner), rebelling against authority and the Establishment, is, like the film itself, an act of rebellion against the established norms of production at the NFB.

The tax-shelter years (1974–1982), when investors were able to write off 100 percent of their investment in



David Cronenberg. **© NEW LINE/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Canadian films (Capital Cost Allowance), witnessed a second wave of mostly mediocre movies. Intended to stimulate production of Canadian films, the tax shelter produced mostly B movies with second-rate Hollywood actors, although a few quality films, such as the effective crime thriller *The Silent Partner* (1978) and *Atlantic City* (1980) by French director Louis Malle, also were made. One of the least pretentious movies of this era, *Porky's* (1982), a raucous, American-style teen film about a group of frat boys trying to lose their virginity in South Florida in the 1950s, remains as of 2006 the most commercially successful Canadian film ever made.

Given an audience formed largely by Hollywood genre movies, many Canadian feature films of the 1960s and 1970s deliberately played off American film genres in an attempt to establish a distinctive approach to popular cinema while finding success at the box-office. American genre movies have impossible heroes who overcome enormous obstacles and succeed in their goals; Canadian movies often feature fallible protagonists, antiheroes who are less mythical in stature. Some of these films use the conventions of American genre movies to comment on American cultural colonization. In *Paperback Hero* (1973), the American actor Keir Dullea plays a hockey player in a small Canadian prairie town who causes his own death as a result of clinging to fantasies of American westerns. Canadian genre films also tend to emphasize character and situation over action and spectacle, as in *Goin' Down the Road* (1970) by Donald Shebib (b. 1938), a road movie about two naive hicks from Nova Scotia who come to Toronto to realize their dreams but fail miserably, and *Between Friends* (1973), a caper film with a bunch of inept amateurs whose robbery plan collapses even before it begins. This downbeat tendency in Canadian movies of the 1960s and 1970s also reflects the country's earlier emphasis on the somber quality of traditional documentary filmmaking.

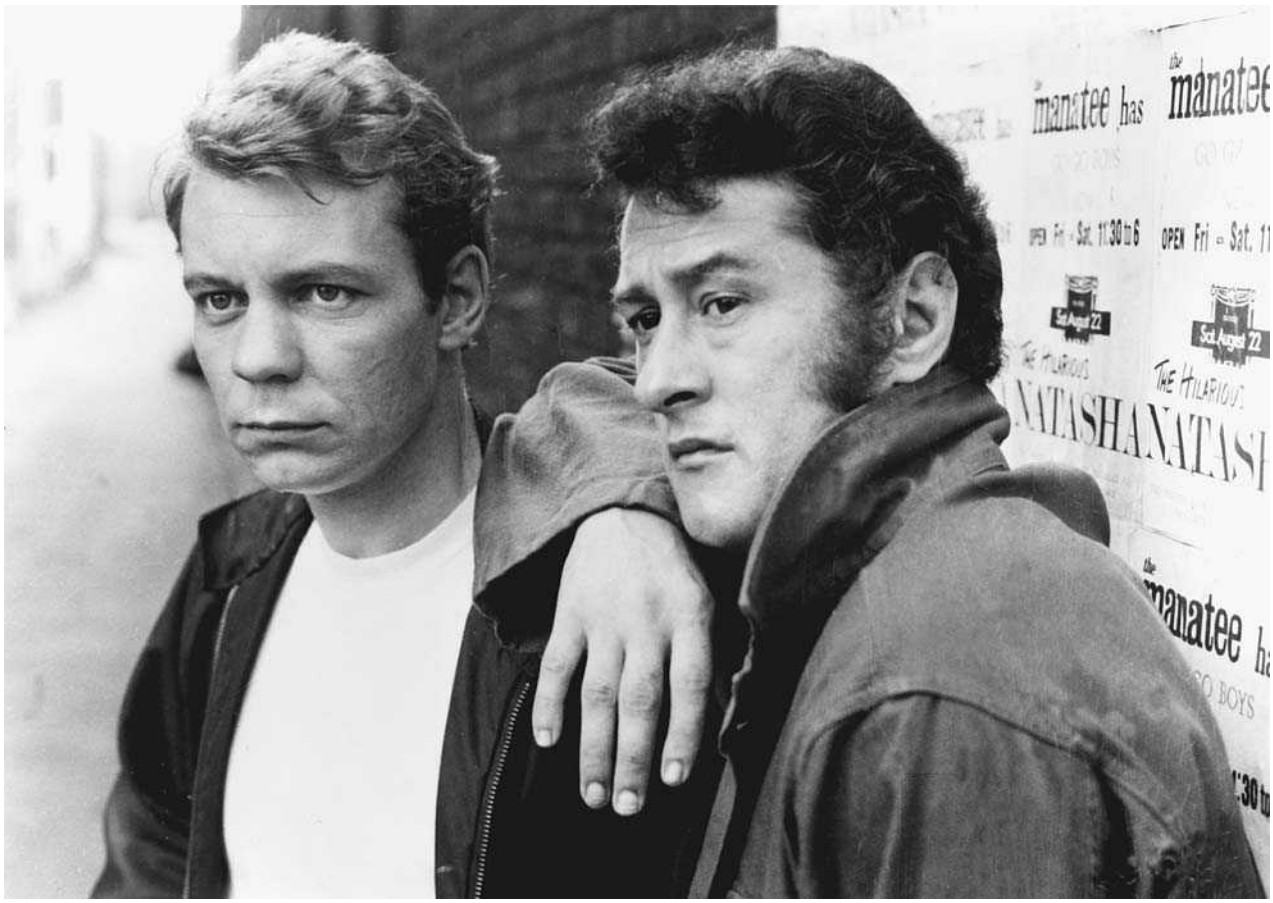
FILMMAKING IN QUEBEC

Canada is officially a bilingual country and recognizes the province of Quebec as a ''distinct society.'' Quebecois cinema faced some of the same obstacles as English-Canadian cinema, but its development was also hindered by the Catholic Church, which through the 1950s was the major cultural force in Quebec culture. Although separated from the rest of Canada by language and culture, Quebec eventually developed its own distinctive cinema as part of a belated embrace of modernity.

In the 1920s and 1930s, ninety percent of the province's movie screens showed American films. In the 1930s, a number of French film companies, most notably France Film, distributed French movies in Quebec. The Catholic Church was strongly opposed to film, identifying Hollywood with immorality and English domination. Strong censorship laws were enacted, movies were condemned as exerting a corrupting influence, and for years movies were not allowed to be shown on Sundays.

By the 1940s, however, the Catholic Church became more conciliatory and was itself involved in Quebec's feature film productions. The first independent feature films produced in Quebec were by priests, Father Maurice Proulx (1902–1988) and Father Albert Tessier. Proulx produced thirty-seven 16mm films about French-Canadian life between 1934 and 1961. These films typically emphasized the importance of the church in daily life and featured a noble priest or nun as the central character.

In 1956, the National Film Board moved its head office from Ottawa, the nation's capital, to Montreal. The NFB's French Unit grew more active and included such filmmakers as Michel Brault (b. 1928), Gilles Carle, Fernand Dansereau (b. 1928), Jacques Godbout (b. 1933), Gilles Groulx (1931–1994), Claude Jutra (1930–1986), and Jean-Pierre Lefebvre (b. 1941), all of whom would emerge as important *auteurs* during the blossoming of Quebecois cinema in the 1960s. In earlier



Typical Canadian losers Doug McGrath (left) and Paul Bradley in* Goin' Down the Road *(Don Shebib, 1970). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

NFB films such as *Terre de nois aïeux* (*Alexis Tremblay, Habitant* [1943]), French Canadians were depicted as happy, picturesque farmers working contentedly in pastoral beauty—an image that by the 1960s Quebecois filmmakers would rebel against in favor of more authentic images of themselves. Quebecois filmmakers at the NFB seized upon the accessibility of the new portable equipment to make films about Quebec's distinctive culture. For example, Carle and Brault (who had worked on Jean Rouch's seminal *cinéma vérité* documentary *Chronique d' un été* (*Chronicle of a Summer* [1961]), made *Les Raquetteurs* (1958), about the annual snowshoe competition in the town of Sherbrooke. The film abandons entirely the traditional Griersonian voice-of-God technique previously characteristic of the NFB and instead focuses on the authentic voices and music of the participants themselves.

The 1960s, the period known as The Quiet Revolution, witnessed the rapid modernization of Quebec, including a growing demand for cultural autonomy and political self-determination that hardened into an intense separatist movement that almost carried a provincial referendum for secession from Canada. French-Canadian identity transformed into the more militant Quebecois. Jutra's *Mon Oncle, Antoine* (1974), widely regarded as the best Canadian film ever made, uses its coming-of-age story about a small town boy who loses his idealism and innocence as a metaphor for the maturation of Quebec culture. Since then, many Quebecois filmmakers have produced important films that have achieved substantial success not only within Quebec but also across Canada and abroad. Among the most notable are *Le Déclin de l' empire américain* (*Decline of the American Empire* [1986]) by Denys Arcand (b. 1941) and *Jésus de Montreal* (1989), *Léolo* (1992) by Jean-Claude Lauzon (1953–1997), and *Le Confessional* (1995) by Robert Lepage (b. 1957). *The Red Violin* (1998), an international co-production directed by Quebec director François Girard (b. 1963), is the most successful Canadian art film to date.

Over time, Quebec has developed its own film distribution, exhibition, and production systems. The province's cinema has its own star system, and some of the actors—Geneviève Bujold, Lothaire Bluteau, Monique Mercure—have successfully made the transition to Hollywood. In addition to the many distinguished art and auteur films, Quebecois cinema also produces its own popular cinema. Films such as *Cruising Bar* (1989), *Ding and Dong le Film* (1990), and *Les Boys* (1997) are broad and bawdy comedies that have been enormously popular with filmgoers in Quebec.

EXPERIMENTAL AND ANIMATED FILMS

John Grierson's famous definition of documentary as "the creative treatment of actuality" would seem also to express the two traditions of filmmaking at the National Film Board. For along with documentaries, the NFB also produced many experimental and animated films that hardly seemed to fit into the Board's mandate. Some created films that combined a documentary impulse with the stylistic strategies of experimental film. Arthur Lipsett (1936–1986), for example, in such films as *Very Nice, Very Nice* (1961) and *Free Fall* (1964), used a collage style of found footage—frequently outtakes from other NFB films—to create bleak statements about contemporary alienation. The interest in using documentary footage unconventionally informs Canadian experimental film from *Circle* (Jack Chambers, 1967–1968), which consists of shots of four seconds taken each day for a year from the same camera position, to *Moosejaw* (Rick Hancox, 1992), which is a documentary of the filmmaker's prairie hometown in Saskatchewan and a poetic meditation on memory, home, and the process of documenting the past.

Outside the NFB, experimental filmmakers such as Joyce Wieland (1931–1998) and Bruce Elder, who is also an important film critic, have been influential in the development of an experimental film culture in Canada. But the country's most well-known experimental filmmaker is Michael Snow (b. 1929). Some of Snow's films reveal the influence of documentary, as in *La Région centrale* (1971), which is shot by a camera positioned on a hilltop and attached to a machine with preprogrammed movements. Snow's somewhat infamous structural film *Wavelength* (1967) is a 45-minute zoom shot across a room. Despite the challenging nature of his non-narrative films, Snow is known popularly for his installation of Canada geese in the Eaton Centre, Toronto's first urban mall (and home of Cineplex's first multiplex) and the sculptural facade of the Rodgers Center (formerly Skydome), home stadium of the Toronto Blue Jays baseball team.

The NFB also produced many important short animated films by artists such as Richard Conde, George Dunning (1920–1979) (who went on to head the international team of animators that produced the Beatles' animated feature *Yellow Submarine* [1968]), Co Hoedeman (b. 1940), Derek Lamb (1936–2005), and Gerald Potterton. At the NFB, a number of artists experimented with unusual and innovative animation techniques. In *The Street* (1976), an adaptation of the Canadian author Mordecai Richler's story, Caroline Leaf (b. 1946) animated drawings composed of sand on a glass slide, lit from below; the German-born Lotte Reiniger (1899–1981) used silhouette cutouts in *Aucassin et Nicolette* (1975); and the Russian expatriate Alexandre Alexeieff (1901–1982) used his unique pinscreen method in *En Passant* (1943), a wartime sing-along film. Norman McLaren (1914–1987), both an animator and an experimental filmmaker, was the NFB's most acclaimed artist. In many of his abstract films, McLaren painted directly onto the filmstrip, as in *Begone Dull Care* (1949), which is set to the jazz music of Canadian pianist Oscar Peterson. But McLaren's work could also draw inspiration from the real world: the pixillated *Neighbours* (1952) is a powerful antiwar fable that won an Oscar® for Best Short Documentary in 1953.

THE CANADIAN NEW WAVE

Since the 1980s, a generation of new filmmakers has emerged in Canada who together have taken Canadian films in different directions from the downbeat realism that characterized the first wave of Canadian feature films in the 1960s and 1970s. Many of these directors, including Jerry Cicoretti (b. 1956), David Cronenberg, Atom Egoyan (b. 1960), Bruce MacDonald (b. 1959), Don McKellar (b. 1963), Kevin McMahon, Jeremy Podeswa (b. 1962), and Patricia Rozema (b. 1958), are located in Toronto. The city is home to the annual Toronto International Film Festival (TIFF), which, since its inception in 1975, has grown to become one of the largest and most important film festivals in the world. A major part of the festival each year from 1984 to 2004 was the *Perspective Canada* series, a program of new Canadian features. The series provided the highest international profile anywhere for new Canadian films, and all of these filmmakers had their work featured within it. As of 2004, TIFF altered its programming format so that only first-time directors are featured in the *Canada First* series, while work by other Canadian directors is integrated into the other programs. As of 2006, TIFF has screened an astonishing 1,500 Canadian feature films.

David Cronenberg's international success as a Toronto-based filmmaker, moving from low-budget

ATOM EGOYAN
b. Cairo, Egypt, 19 July 1960

Born in Egypt to Armenian parents and raised in Victoria, British Columbia, Atom Egoyan began making short films while a student at the University of Toronto. Along with his fellow Torontonian David Cronenberg, Egoyan has emerged as an internationally successful auteur. He has won numerous awards, including four at the prestigious Cannes Film Festival and seven at the Toronto International Film Festival. The German director Wim Wenders was so impressed with Egoyan's *Family Viewing* (1987) that, when awarded the Prix Alcan for *Wings of Desire* at the 1987 Montreal New Cinema Festival, he publicly turned the prize over to Egoyan.

Egoyan's films deal with themes of alienation, ennui, and voyeurism and the connections among them. Communications technology such as television sets, telephones, and video cameras often figure in Egoyan's imagery, while his characters, often surrounded by this technology, are emotionally stunted and unable to communicate meaningfully with each other. In *Speaking Parts* (1989), Egoyan envisions a video mausoleum where television monitors showing footage of departed loved ones help people cope with their grief; *Exotica* (1991) creates a dance club that establishes an enveloping environment in which men stave off loneliness. The cultural estrangement that appears in Egoyan's films is in part attributable to his being relocated as a child to Canada. Commonly considered a quintessential postmodern filmmaker whose work shows how mass-mediated simulacra have dulled our response to the real world, Egoyan's *mise-en-scène* also is often very formally composed, suggestive of the closed, cold world that his protagonists inhabit.

Next of Kin (1984), Egoyan's first feature, premiered at the high-profile Toronto International Film Festival, where it was well received critically, as were his subsequent films in the 1990s. *The Sweet Hereafter* (1997), based on Russell Banks's novel, marked Egoyan's first screenplay based on someone else's work and his rise to widespread international attention. Since then, however, Egoyan's career has wavered. *Ararat* (2002), ostensibly about the 1915 Armenian genocide by Turks (which the Turks have long disputed), is a bold reflexive examination of the representation of history in cinema that introduces a new political dimension into Egoyan's work. But *Felicia's Journey* (1999) was neither a notable box-office nor critical success, and *Where the Truth Lies* (2005), a high-concept film about a mysterious murder involving a comedy duo resembling Jerry Lewis and Dean Martin, elicited strong negative reaction when it premiered along with Cronenberg's *A History of Violence*, which critics embraced, at the 2005 Toronto International Film Festival.

Egoyan also has produced several films by other directors and directed several episodes for such television shows as *The Twilight Zone* and *Alfred Hitchcock Presents*, as well as a highly regarded made-for-TV movie, *Gross Misconduct* (1993), about the troubled life of the hockey player Brian Spencer.

RECOMMENDED VIEWING

Next of Kin (1984), *Family Viewing* (1987), *Speaking Parts* (1989), *The Adjuster* (1991), *Exotica* (1994), *The Sweet Hereafter* (1997), *Ararat* (2002)

FURTHER READING

Desbarats, Carole, Jacinto Lageira, Daniele Riviere, and Paul Virilio, eds. *Atom Egoyan*. Translated from the French by Brian Holmes. Paris: Editions Dis Voir, 1993.

Egoyan, Atom, and Ian Balfour, eds. *Subtitles: On the Foreignness of Film*. Cambridge, MA: MIT Press, 2004.

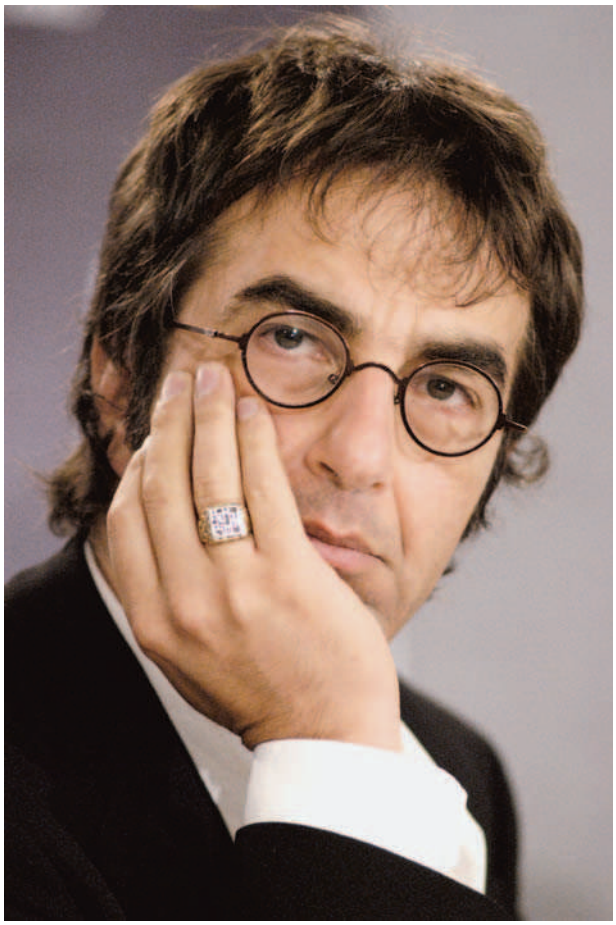
Falsetto, Mario. *Personal Visions: Conversations with Contemporary Film Directors*. Los Angeles: Silman-James Press, 2000.

Leach, Jim. *Film in Canada*. Don Mills, Ontario, Canada: Oxford University Press, 2006.

Tasker, Yvonne, ed. *Fifty Contemporary Filmmakers*. London and New York: Routledge, 2002.

Barry Keith Grant

horror movies to internationally acclaimed art films, was the inspiration for many of these other directors. After Cronenberg, Rozema gained international recognition with *I've Heard the Mermaids Singing* (1987), a comedy about a nerdy young woman, which became a surprise hit at both the Cannes and Toronto film festivals. Atom



Atom Egoyan. © MARKO SHARK/CORBIS.

Egoyan has successfully combined the formalist mannerisms of his early films (*Next of Kin* [1984], *Family Viewing* [1987], and *Speaking Parts* [1989]), with mainstream accessibility in *The Sweet Hereafter* (1997) and *Felicia's Journey* (1999). Born in Egypt and raised in an Armenian family in Victoria, British Columbia, Egoyan emphasized issues of ethnic identity in his early films. His success has prompted other young Canadian filmmakers to explore their own ethnicity in relation to the nation. Films such as *Masala* (Srinivas Krishna, 1991), in which the Hindu god Krishna appears wearing a Toronto Maple Leaf hockey jersey; *Double Happiness* (Mina Shum, 1994), an exploration of the filmmaker's own cultural identity as a Chinese Canadian in Vancouver starring Sandra Oh, who has since gained wider attention in the American independent breakthrough hit *Sideways* (2004); and *Rude* (Clement Virgo, 1995), a film about black life in urban Toronto, provide a more accurate reflection of Canada's actual ethnic diversity than earlier Canadian cinema did. Deepa Mehta (b. 1950) is an Indo-Canadian filmmaker whose films *Fire* (1996), *Earth* (1998), and *Water* (2005) were filmed and set in India. At the same time, directors who have established international reputations seem to be moving away from Canadian concerns and making more mainstream movies. Rozema's adaptation of Jane Austen's *Mansfield Park* (1999) was a bigger budget film made in the United Kingdom; Cronenberg's *A History of Violence* (2005) is a crime film set in Anytown, USA, and stars actors Ed Harris, William Hurt, and Viggo Mortenson; and Egoyan's *Where the Truth Lies* (2005) features his most conventional narrative structure, a murder mystery involving a Lewis-and-Martin-like comedy duo starring Colin Firth and Kevin Bacon.

Although English-Canadian feature filmmaking is centered in Toronto, films are also produced in other regions of Canada. In the East, the Newfoundland director William D. MacGillivray has produced a series of intelligent dramas (*Stations* [1983] and *Life Classes* [1987]), while in the West, the Calgary-based filmmaker Gary Burns (*The Suburbanators* [1995] and *Kitchen Party* [1997]) has gained attention with his hip comedy *waydowntown* (2000). The Winnipeg Film Group has developed a distinct style known as "prairie postmodernism," its most significant practitioner being Guy Maddin (b. 1956), whose films, such as *Tales from the Gimli Hospital* (1988), *Careful* (1992), and the brilliant short *The Heart of the World* (2000), hark back to the classic styles of silent cinema.

SEE ALSO *National Cinema*

FURTHER READING

Armatage, Kay, Kass Banning, Brenda Longfellow, and Janine Marchessaut, eds. *Gendering the Nation: Canadian Women's Cinema*. Toronto: University of Toronto Press, 1999.

Berton, Pierre. *Hollywood's Canada: The Americanization of Our National Image*. Toronto: McClelland and Stewart, 1975.

Clandfield, David. *Canadian Film*. Toronto: Oxford University Press, 1987. [Concise overview of Canadian film history.]

Gittings, Christopher E. *Canadian National Cinema: Ideology, Difference, and Representation*. London and New York: Routledge, 2002.

Leach, Jim. *Film in Canada*. Don Mills, Ontario: Oxford University Press, 2006.

Leach, Jim, and Jeannette Sloniowski, eds. *Candid Eyes: Essays on Canadian Documentaries*. Toronto and Buffalo, NY: University of Toronto Press, 2003.

Magder, Ted. *Canada's Hollywood: The Canadian State and Feature Films*. Toronto: University of Toronto Press, 1993.

Monk, Katherine. *Weird Sex and Snowshoes and Other Canadian Film Phenomena*. Vancouver, BC: Raincoast Books, 2001.

Morris, Peter. *Embattled Shadows: A History of Canadian Cinema, 1895–1939*. Montreal: McGill-Queen's University Press, 1978.

Pendakur, Manjunath. *Canadian Dreams & American Control*. Detroit, MI: Wayne State University Press, 1990.

Wise, Wyndham, ed. *Take One's Essential Guide to Canadian Film: The Political Economy of the Canadian Film Industry*. Toronto: University of Toronto Press, 2001.

Barry Keith Grant

CANON AND CANONICITY

Canon formation involves making choices based on assessments of value, a process that highlights both the utility of evaluating and re-evaluating past artistic accomplishments as well as the pitfalls associated with championing some artists' work at the expense of others. The formation of a canon is directly influenced by the education, taste, and viewing habits of those who participate, the range of films they have seen, and the vision of cinema they champion. In film studies, the canon has typically been created by theorists, historians, and critics; perpetuated and reassessed by academics, archivists, and programmers; and influenced by the members and machinery of the film industry itself. The shape of the orthodox canon has evolved over time as outlets for viewing and writing about films have multiplied and opinions regarding artistic significance have changed.

Through its selective nature, the canon suggests which films merit recognition, exhibition, and analysis. It influences decisions regarding the titles chosen for preservation and restoration, as well as those directors who are worthy of retrospectives. The canon plays a role in determining which films will appear on television, be distributed in print form, be released on video and digital video disc (DVD), and be purchased for inclusion in stores and libraries, thereby remaining in the public consciousness. Availability from distributors, in archives, and on television, video, and DVD in turn enables a film to be discussed in classes and scholarly publications, further contributing to its critical reputation. Canonical status thus helps to ensure the continued circulation of a film, affecting how directors, national cinemas, and genres are described and impacting the writing of film history. Because of the likelihood for the canon to influence which films are preserved, shown, and analyzed, the process of canon formation has been heavily debated over the years. While a core group of films and filmmakers remains consistently recognized as canonical, challenges to the orthodox canon continually interrogate and expand the criteria for determining motion pictures of significance.

EARLY CANON FORMATION

The history of canon formation is a history of changing attitudes toward what is valuable in cinema. Early film theorists and historians who sought to establish cinema as a legitimate and unique art form had a vested interest in crowning the medium's masterpieces. Rudolph Arnheim and other theorists of the silent era argued that the most accomplished films moved beyond the recording capabilities of the medium, utilizing those tools specific to cinema, such as editing and cinematography, to represent the diegetic world in a stylized fashion. The drive to distinguish cinema from other art forms by emphasizing its transformative properties encouraged writers to describe film history as a journey toward artistic maturity marked by the development of expressive narrative and stylistic techniques. For example, in *The Film Till Now* (1930), the most influential of the early English-language film histories, Paul Rotha (1907–1984) identifies the 1920s as the height of film artistry, particularly championing the work of Charlie Chaplin (1889–1977), D. W. Griffith (1875–1948), Abel Gance (1889–1981), Jean Epstein (1897–1953), F. W. Murnau (1888–1931), G. W. Pabst (1885–1967), and the Soviet montage school. Rotha's appendix of 114 "outstanding" films

served as a reference point for the orthodox film canon until after World War II.

Along with the writing of early film theorists and historians, the blossoming of international film culture during the 1920s played a particularly important role in the formation of the film canon, advancing the identification, promotion, exhibition, and preservation of those titles that were considered to expand the boundaries of the medium. Within national film industries, studio publicity and trade publications trumpeted directors according to the new methods in their work, offering critics and audiences overt cues to their significance. Art theaters and cinéclubs in Paris, New York, London, Berlin, Amsterdam, and other major cities provided specialized venues for film screenings, nurturing the tastes of individuals who were key to the creation of archives, such as the Cinématheque Française, the Museum of Modern Art's Film Library, and the Belgian Cinématheque. Simultaneously, film journals sprouted across Europe and the United States, featuring ongoing discussions of films by acclaimed directors.

As access to film titles was limited during the first half of the twentieth century, the critical opinions of those who programmed cinéclubs and purchased films for archives exerted a powerful influence on canon formation. Historians, critics, and teachers relied on repertory exhibition, film archives, and circulating libraries for research, restricting their ability to "discover" previously unrecognized work. While tens of thousands of movies were lost to history, titles such as *The Great Train Robbery* (Edwin S. Porter, 1903), *The Birth of a Nation* (Griffith, 1915), *Das Kabinett des Doktor Caligari* (*The Cabinet of Dr. Caligari*, Robert Wiene, 1920), *Der Letzte Mann* (*The Last Laugh*, Murnau, 1924), and *Bronenosts Potyomkin* (*Battleship Potemkin*, Sergei Eisenstein, 1925) were more likely to be screened and written about once anointed as films of significance, thus perpetuating their status as masterpieces.

THE INFLUENCE OF BAZIN AND AUTEURISM

Following World War II, a new generation of critics challenged the definition of film artistry posited by early theorists and historians, embracing cinematic realism and expanding the orthodox canon. Such writers as André Bazin (1918–1958) and Roger Leenhardt (1903–1985) located the essence of cinema in its capacity to record, preferring an aesthetic that respected the specificity, continuity, and ambiguity of the world in front of the camera rather than one that transformed it. Where earlier critics attempted to define cinema as a unique art form, Bazin described it as an impure art, acknowledging its links with theater and literature. Bazin celebrated the cinema of the 1930s and 1940s, elevated the reputation of commercial Hollywood films, and together with Alexandre Astruc (b. 1923), laid the foundation for the rise of auteurism. Bazin's influence canonized *La Règle du jeu* (*The Rules of the Game*, Jean Renoir, 1939) and *Ladri di biciclette* (*Bicycle Thieves*, Vittorio De Sica, 1948), while his praise for *Citizen Kane* (1941)—as well as the self-promotion of director Orson Welles (1915–1985) and cinematographer Gregg Toland (1904–1948)—established the film's reputation as one of cinema's greatest achievements. *Citizen Kane* has subsequently topped *Sight and Sound*'s critics poll of cinema's top ten movies every decade since 1962.

New outlets emerged in the postwar years for the promotion and exhibition of cinema, reinforcing the reputations of some directors while introducing others to critical tastemakers. Film publications and cinéclubs expanded, while the Venice Film Festival was revived in 1946 and international festivals began in Berlin, Germany; Cannes, France; Karlovy Vary, Czech Republic; and Locarno, Switzerland. Screenings at Venice of *Rashomon* (Akira Kurosawa, 1950) and *Ugetsu monogatari* (*Tales of Ugetsu*, Kenji Mizoguchi, 1953) entranced Western critics and initiated the entry of Japanese films into the established canon.

The rise of auteurism in France, Britain, and the United States in the 1950s and 1960s hastened the comparative evaluation of films and filmmakers at the same time as a growing number of young people embraced international film culture. Proponents of the auteur policy argued that although cinema is a collaborative medium, its most significant works are the expression of the director, in whose films appear original thematic and stylistic consistencies that transcend production circumstances and assigned screenplays. Auteur critics utilized its principles to attack mainstream critics and celebrate the work of previously unheralded filmmakers. As auteurism became the dominant critical approach to cinema in the 1960s, film journals, ciné-clubs, and university film societies multiplied, while film studies programs were widely instituted across American college campuses. Steeped in auteurist principles from their youth, some members of this generation would later carry auteur principles into mainstream film criticism, while others eventually championed filmmaking practices that challenged classical conventions.

The missionary zeal of many auteur devotees invariably led to new canon formation. The young writers at *Cahiers du cinéma* formed the vanguard of auteur criticism, elevating Max Ophüls (1902–1957), Jacques Tati (1909–1982), Alfred Hitchcock (1899–1980), and Howard Hawks (1896–1977) over the Tradition of Quality directors favored by the contemporary French press. The critics writing in *Cahiers du cinéma* reassessed

the significant works of directors previously canonized, rating Welles's *Mr. Arkadin* (1955) higher than *Citizen Kane* and Murnau's *Sunrise: A Song of Two Humans* (1927) above *The Last Laugh*, while also embracing Mizoguchi's *Saikaku ichidai onna* (*The Life of Oharu*, 1952) and *Tales of Ugetsu* for their long-shot, long-take aesthetic.

In the United States, Andrew Sarris (b. 1928) railed against native critics who favored foreign, experimental, and documentary films over commercial Hollywood productions. In *The American Cinema* (1968), he offered a reassessment of American film history based on auteurist principles, analyzing the work of over a hundred directors and sorting them into hierarchical categories ranging from "The Pantheon" to "Less Than Meets the Eye" to "Subjects for Further Research"; the result was a personal canon that served as both a model for critical assessment and a lightning rod for debate. The values underlying auteurism revolutionized the way critics conceived of artistic significance, opening the door for more low-budget, transgressive, and idiosyncratic directors to be endorsed by the critical mainstream.

CONTEMPORARY CHALLENGES TO THE CANON

By the end of the 1960s, some theorists and academics began questioning the tendency of auteur critics to consider the aesthetic value of films outside of any economic, historical, or ideological context. The adoption within film scholarship of theories drawn from structuralism, semiotics, Marxism, and psychoanalysis made problematic notions of authorship and conventional critical assessments. The rise of a modernist European art cinema and a vibrant American avant-garde encouraged some scholars and critics to embrace alternative filmmaking practices. At the same time in academia, feminism, race and ethnic studies, and queer studies led to a re-evaluation of orthodox canons in literature, art, and film.

In cinema studies, scholars critiqued the canon from a number of angles. They noted that organizing film history around "great men" who produce masterpieces ignores other important aspects of the field, including film style, technology, genre, industry, national film schools, and spectatorship. Some highlighted the exclusionary nature of the orthodox canon, including the paucity of female, non-western, and non-white directors, and the neglect of documentaries, avant-garde, and animated films. Others argued that not all viewers value the same films, and those films that are valued can be significant to viewers for different reasons; thus, the personal canons of critics, filmmakers, and audience members will likely differ, as will those of individuals in different countries and age groups. A new approach to canon formation appeared necessary.

Janet Staiger summarizes four common approaches adopted in the 1970s and 1980s to address perceived problems in canon formation. First, some scholars analyzed acknowledged film classics against the grain, seeking to reveal new meanings and significance through alternative readings. Others revised the criteria that determined the nature of film art in an effort to include previously marginalized work within the established canon. Many called for the creation of new canons of oppositional work that challenged dominant modes of representation. Finally, still others argued for the abolition of the canon itself, as the process of canon formation inevitably elevates selected films at the expense of others. Rather than a complete abandonment of the canon, the primary result of several decades of debate within film studies discourse has been a greater awareness of the varied criteria used to form canons and their implications for film culture and history.

As academia grappled with the relative merits of canon formation, the evaluative impulse of auteurism became enshrined within mainstream film culture, leading to an embrace of the masterpiece tradition and an ever-growing number of "best of" lists. Individual critics at daily newspapers, magazines, and specialized film publications as well as critics' groups around the world now annually rate each year's releases, while the Library of Congress has its National Treasures list, and on the Internet thousands of personal web sites offer their own idiosyncratic canons. The urge to define cinema's masterpieces reached its apex with the wave of national cinema centenaries celebrated during the late 1990s and early 2000s, as organizations in country after country conducted polls to select their top one hundred film productions. Meanwhile, growing popular interest in box-office grosses and ancillary sales has led to the promotion of a different kind of canon, one formed by consumer taste rather than critical opinion. In the United States, *Gone with the Wind* (1939) has achieved canonical status as the all-time highest box-office performer, reflecting not its critical clout but its firm hold on the popular imagination.

While some academics and critics continue to favor a core canon dominated by art cinema and select Hollywood auteurs, the boundaries of the canon are continually expanding. Early tastemakers were able to see movies only via theatrical release, a few major film festivals, and specialized exhibition, yet modern scholars and critics enjoy dramatically increased access to titles through a diverse array of additional media: cable, video, VCD/DVD, and the Internet. Institutions such as the American Film Institute (AFI) and British Film Institute (BFI) mount programs of film screenings and publications that aid in redefining the canon. At the

same time, growing scholarly interest in commercial, cult, and previously marginalized cinemas has expanded the criteria applied to canon selection. These shifts have enlarged the fringes of the canon, such that *Tokyo nagaremono* (*Tokyo Drifter*, Seijun Suzuki, 1966), a campy, pop art genre picture, is as likely to be featured in today's film magazine or college cinema course as the venerated classic *Tokyo monogatari* (*Tokyo Story*, Yasujiro Ozu, 1953). As individuals are encouraged to compare their "top tens" to those of critics, and access to films and film scholarship expands, the re-evaluation, expansion, and renewal of the canon will continue.

SEE ALSO *Auteur Theory and Authorship; Criticism; Film History*

FURTHER READING

Bazin, André. *What Is Cinema?*, 2 vols. Translated by Hugh Gray. Berkeley: University of California Press, 1967.

Bordwell, David. *On the History of Film Style*. Cambridge, MA: Harvard University Press, 1997.

Christie, Ian. "Canon Fodder." *Sight and Sound* 2, no. 8 (December 1992): 31–33.

Rotha, Paul. *The Film Till Now*, 3rd ed. New York: Twayne, 1960.

Sarris, Andrew. *The American Cinema: Directors and Directions, 1928–1968*. New York: Dutton, 1968.

Staiger, Janet. "The Politics of Film Canons." *Cinema Journal* 24, no. 3 (Spring 1985): 4—23.

Lisa Dombrowski

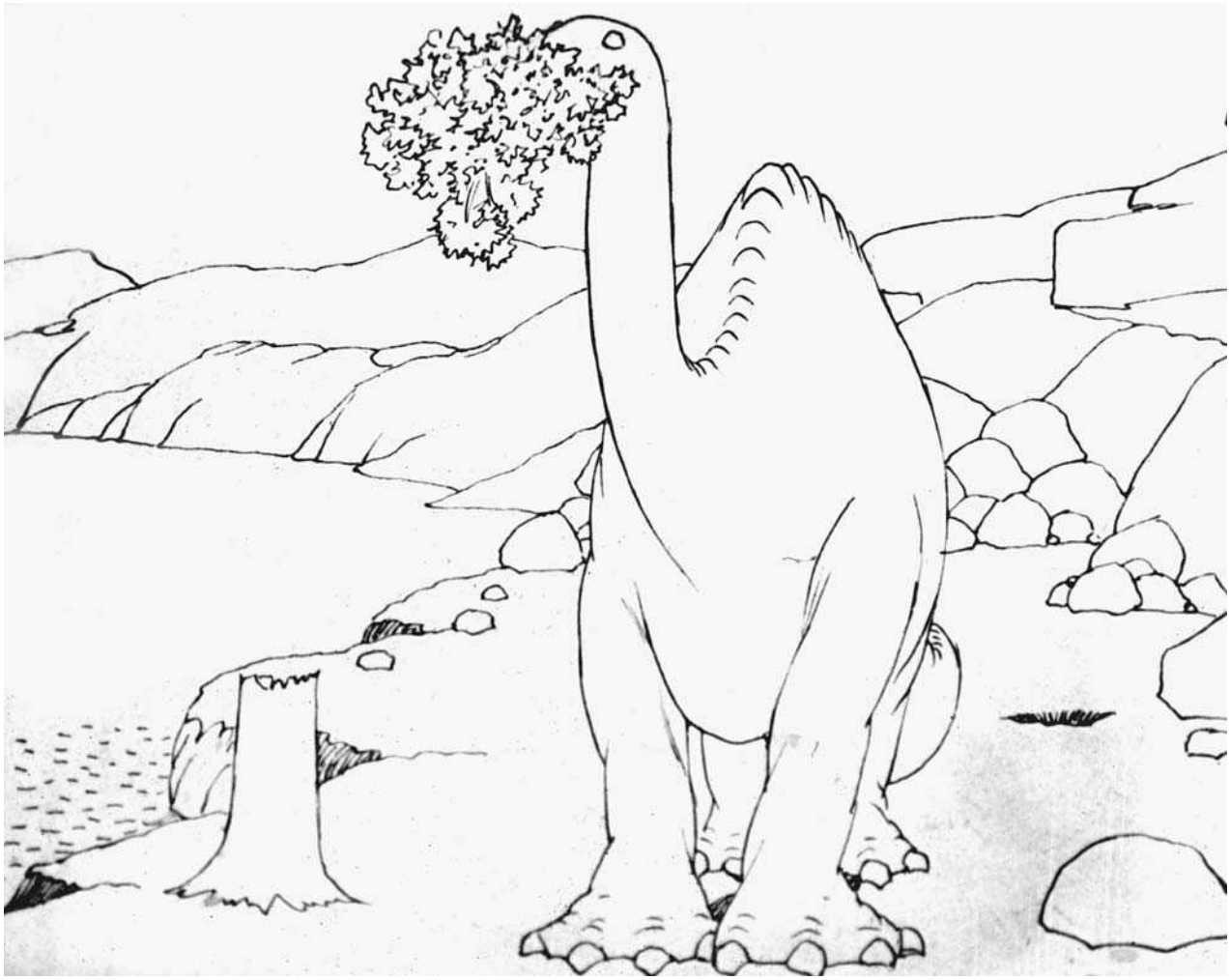
CARTOONS

Cartoons both amuse and engage; they are able to point out the foibles and complexities of humankind in direct, illuminating, and original ways. From humble beginnings, the cartoon has progressed to address social, cultural, and religious taboos in provocative and amusing ways. It is the most subversive of mainstream arts. Though often intrinsically bound up with the Disney tradition, the cartoon has a variety of histories worldwide, and diverse practices reflecting the cultures of the nations in which it has been produced.

The animated cartoon emerged out of the early experiments in the creation of the cinematic moving image. As early as 1798, Etienne Robertson constructed the Phantasmagoria, a sophisticated magic lantern to project images. It was followed by Joseph Ferdinand Plateau's Phenakistascope in 1833, William Horner's Zoetrope in 1834, Franz Von Uchatius's Kinetoscope in 1853, Henry Heyl's Phasmatrope in 1870, and Émil Reynaud's Praxinoscope in 1877, devices that in some way projected drawn or painted moving images. With the development of the cinematic apparatus came the first intimations of animation, at first accidents or trick effects in the work of figures like Georges Méliès (1861–1938), and the emergence of lightning cartooning—the accelerated movement of drawings by manipulating camera speeds—particularly in the British context, where Harry Furniss, Max Martin, Tom Merry, and Lancelot Speed defined an indigenous model of expression related to British pictorial traditions in caricature and portraiture. It was also the Britons J. Stuart Blackton and Albert E. Smith, working in the United States, who saw the potential of a specific kind of animation filmmaking in *The Enchanted Drawing* (1900) and *Humourous Phases of Funny Faces* (1906), though these were essentially little more than developments in lightning cartooning.

While stop motion 3-D animation progressed in a number of countries, it was only with the creation of Émile Cohl's (1857–1938) *Fantasmagorie* (1908), a line-drawn animation influenced by French surrealism, that the 2-D animated film was seen as a distinctive form. Cohl was later to work in the United States, animating George McManus's comic strip *The Newlyweds* (1913), one of a number of popular comic strips that characterized early American cartoon animation, others being *Krazy Kat*, *The Katzenjammer Kids*, and *Mutt and Jeff*. Winsor McCay (1871–1934), an illustrator and graphic artist, made *Little Nemo in Slumberland* (1911), based on his own *New York Herald* comic strip, and one of the first self-reflexive cartoons, the aptly titled *Winsor McCay Makes His Cartoons Move* (1911). McCay's influence on the history of animation cannot be overstated. He created one of the first instances of the horror genre in *The Story of the Mosquito* (1912); "personality" animation in the figure of *Gertie the Dinosaur* (1914), which was featured in an interactive routine with McCay in his Vaudeville show; and "documentary" in an imitative newsreel-style depiction of *The Sinking of the Lusitania* (1918).

As early as 1913, Raoul Barré and John R. Bray were developing systematic, "industrial" methods for the production of animated cartoons using variations of what was to become the "cel" animation process, where individual drawings (later, cels) were made, each with a slight change in a character's position, and then aligned with backgrounds that remained the same, using a peg-bar system. By replacing each drawing in a sequence of movement and photographing it frame by frame, the



Winsor McCay's* Gertie the Dinosaur *(1914). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

illusion of continuous movement occurred. As well, a production system was emerging that echoed the hierarchical organization of the Taylorist production processes characteristic of industrial America, as in the production of Model T Fords. Though the Fleischer brothers (Max [1883–1972] and Dave [1894–1979]), Paul Terry (1887–1971), and Pat Sullivan (1887–1933) with Otto Messmer all emerged as viable producers of cartoons, it was Walt Disney (1901–1966) who effectively took the Ford model and created an animation "industry." Disney's dominance has meant that Terry's *Aesop's Film Fables* of the 1920s, Sullivan and Messmer's hugely successful and graphically inventive *Felix the Cat* cartoons (1919–1928), and the Fleischer brothers' work in sound synchronization and the use of rotoscoping—the tracing of live action figure movement to achieve animated characters drawn frame by frame—have been largely forgotten. In his initial work in the early 1920s, Disney created *Laugh-O-Grams*, which were distinctive in featuring his own animation, and *Alice* comedies, which reversed the conceit of the Fleischer brothers' "Out of the Inkwell" series. The latter featured a cartoon clown in a live-action environment, while Disney placed a live-action Alice in a cartoon world.

THE GOLDEN ERA

In 1923 the Fleischers made the groundbreaking four-reel educational film, *Einstein's Theory of Relativity*. In the face of increased competition from the technically adept Fleischer Studio, Disney created the first fully synchronized sound cartoon, *Steamboat Willie* (1928), introducing animation's first cartoon superstar, Mickey Mouse. Nine years later, Disney made *Snow White and the Seven Dwarfs* (1937), the first full-length, sound-synchronized, Technicolor animated film, along the way making the

seminal Silly Symphonies, including *Flowers and Trees* (1932), the first cartoon made in three-strip Technicolor; *Three Little Pigs* (1933), famous for its Depression-era rallying cry of "Who's Afraid of the Big Bad Wolf?"; *The Country Cousin* (1936), which established a definitive design for cartoon mice; and *The Old Mill* (1937), using the multiplane camera. All of these made aesthetic, technical, and narrative strides in the field. Many of early Silly Symphonies were drawn by Ub Iwerks and based on a "rope" aesthetic of elongated faces and limbs. Fred Moore's use of the "circle"-based "squash 'n' stretch" animation in *Three Little Pigs*, however, essentially prompted the change in Disney's aesthetic that led to an advance in "personality" animation and an increased realism in the films that was to characterize the studio's signature style. The multiplane camera, which made its debut in *The Old Mill*, facilitated this style further by ensuring that all the moving figures and changing environments stayed in perspective and maintained a depth of field. At this point, Disney effectively defined animation and created a legacy that all other producers have sought to imitate or challenge.

As Disney continued its development with what were arguably the studio's two masterpieces, *Pinocchio* (1940) and *Fantasia* (1940)—films that consciously strove to define the "art" of animation in aesthetic and cultural terms—the Warner Bros. studio established itself through the work of Hugh Harman (1903–1982) and Rudolf Ising (1903–1992) and the presence of Bosko, the studio's first animated star. Much of the Warner output was based on music already owned by the studio, and the early cartoons—the *Looney Tunes* series and, later, the *Merrie Melodies*—may be seen as prototypical music promos, as these films reinvigorated the market in sheet music and recordings. Following the Disney strike of 1941 (which essentially ended the first Golden Era of animation) and the purchase in 1944 of Leon Schlesinger Productions by Warner Bros., a new house style emerged, first under director Friz Freleng (1905–1995), then through the major creative impact of Tex Avery (1908–1980), which saw Chuck Jones (1912–2002), Frank Tashlin (1913–1972), Bob Clampett (1913–1984), and Robert McKimson (1911–1977) become the new heirs to the animated short. Altogether more urban and adult, the Warner Bros. cartoons were highly inventive, redefining the situational gags in Disney films through a higher degree of surreal, self-reflexive, and taboo-breaking humor.

The Fleischers had the highly sexualized Betty Boop, with her cartoons' strong embrace of African American culture and underground social mores; the blue-collar hero, Popeye; and the outstanding *Superman* cartoons of the 1940s. Hanna-Barbera had the enduring Tom and Jerry; Walter Lantz (1899–1994) had created Woody Woodpecker; and *Terrytoons* had debuted Mighty Mouse, parodying Mickey Mouse and Superman. But Warners had the zany Daffy Duck, the laconic wise guy, Bugs Bunny, and gullible dupes Porky Pig and Elmer Fudd, who became popular and morale-raising figures during the war-torn 1940s and its aftermath. The cartoons continued to be innovative and developmental. Their soundtracks also progressed to enhance the dynamics of the more surreal narratives. Former Disney stalwart Carl Stalling (1891–1972) and effects man Treg Brown combined short pieces of music and a bizarre range of inventive sounds to "mickey mouse" the movement (follow the action on screen with exactly matching sound) or to create comic counterpoint to the dramatic events. And Mel Blanc (1908–1989) continued to supply the vocalizations for all the Warners' cartoon characters.

Chuck Jones and Tex Avery, in particular, revised the aesthetics of the cartoon, changing its pace and subject matter, relying less on the "full animation" of Disney and more on different design strategies and thematic concerns such as sex and sexuality, injustice, and the inhibiting expectations of social etiquette. In many senses, the innovation in cartoons as various as Jones's *The Dover Boys of Pimento University or the Rivals of Roquefort Hall* (1942), Avery's *Red Hot Riding Hood* (1943), and Bob Clampett's *Coal Black and de Sebben Dwarfs* (1943) anticipate the more formal experimentation of the United Productions of America (UPA) studio, a breakaway group of Disney animators (Steve Bosustow, Dave Hilberman, John Hubley, and Zack Schwartz) wishing to work more independently and more in the style of modernist art (actually pioneered at the Halas and Batchelor and Larkins Studios in England during the war) than in comedy. Though now remembered for popular characters like the short-sighted Mr. Magoo, UPA made *Gerald McBoing Boing* (1951) and *The Tell-Tale Heart* (1953), which used minimalist backgrounds and limited animation and was clearly embracing a European modernist art sensibility that was emerging in the "reduced animation" of the Zagreb Studios in then-Yugoslavia, and particularly in the work of its leading artist, Dušan Vukotic (1927–1998).

In this work, as in work by studios in Shanghai, the National Film Board of Canada, and even at the short-lived GB Animation Unit, a desire existed to embrace the art and technique of Disney while ultimately rejecting its aesthetic and industrial model in order to privilege different notions of the cartoon. It is pertinent to remember that progressive conceptions of the cartoon had occurred in Britain as early as 1934, when Anthony Gross and Hector Hoppin had lyricized the form in *Joie de Vivre*, and later, when Halas and Batchelor made their short Poet and Painter films for the Festival of Britain in 1951,

CHUCK JONES

b. Spokane, Washington, 12 September 1912, d. 22 February 2002

Chuck Jones has become rightly revered as one of the true masters of animation. While Tex Avery sought to extend the art and language of animation by interrogating its boundaries and possibilities, Jones was responsible for fully integrating animation with other disciplines, in particular by drawing upon classical music and literature as touchstones to structure his cartoons and to extend their thematic concerns.

A high school dropout, Jones attended Chouinard Art Institute in Los Angeles. In 1931 he became a cel washer (cleaning the transparent cels the animated characters were painted on) at Pat Powers's Celebrity Pictures, but soon became an in-betweener (drawing the "in-between" movements between two key positions of the character action chosen by the lead animator) under the supervision of Grim Natwick, later the designer of Disney's *Snow White and the Seven Dwarfs* (1937). In 1933 Jones joined Leon Schlesinger Productions, which made shorts for Warner Bros. He thereby became part of the legendary unit employed by Schlesinger after Hugh Harman and Rudolf Ising left his studio, taking with them Bosko, Warner's first cartoon "star." With Friz Freleng as their initial director—followed by the more experimental Tex Avery— Bob Clampett, Robert McKimson, and Chuck Jones all defined the Warner Bros. cartoon, each enjoying the collaborative inventiveness of the unit but also defining his own distinctive vision.

Jones's first cartoon was *The Night Watchman* in 1938, followed quickly by his first series (ultimately twelve cartoons) featuring the mouse, Sniffles, who debuted in *Naughty But Nice* (1939). These gentle, Harman-Ising-style cartoons would be a far cry from his dozen *Snafu* (Situation Normal, All Fouled Up) cartoons for the *Army-Navy Screen Magazine*, made during World War II and featuring Private Snafu, an inept recruit who implicitly taught young servicemen how to do everything right by constantly getting everything wrong. The more knowing, adult, urbane approach to such cartoons was to be the staple of the Warner's output. But it was a cartoon like *The Dover Boys of Pimento University or the Rivals of Roquefort Hall* (1942) that properly signaled Jones's interest in aesthetics with his innovative use of smeared, "jump cut"-like, pose-to-pose movements for his characters.

Jones was instrumental in developing all the studio's major stars, including Bugs Bunny, Daffy Duck, and Porky Pig, but several of his own creations, Pepe Le Pew and Roadrunner and Coyote, have become enduring figures, each characterized by Jones's thematic concerns with compulsion, obsession, and failure. His three late masterpieces, *One Froggy Evening* (1955), *Duck Amuck* (1953), and *What's Opera, Doc?* (1957), all extended the parameters of the cartoon before the closing of Warner's Animation division in 1962. Jones enjoyed further success as head of MGM's Animation Department from 1963 to 1971, revising Hanna-Barbera's *Tom and Jerry* cartoons to be more literate and lyrical adventures and making the perennially popular *How the Grinch Stole Christmas!* (1966). As CEO of Chuck Jones Enterprises from 1962, he continued to make highly successful cartoons until his death.

RECOMMENDED VIEWING

The Dover Boys of Pimento University or the Rivals of Roquefort Hall (1942), *The Rabbit of Seville* (1950), *Duck Amuck* (1953), *One Froggy Evening* (1955), *What's Opera, Doc?* (1957), *The Dot and the Line* (1965), *How the Grinch Stole Christmas!* (1966)

FURTHER READING

Furniss, Maureen, ed. *Chuck Jones: Conversations*. Jackson: University Press of Mississippi, 2005.

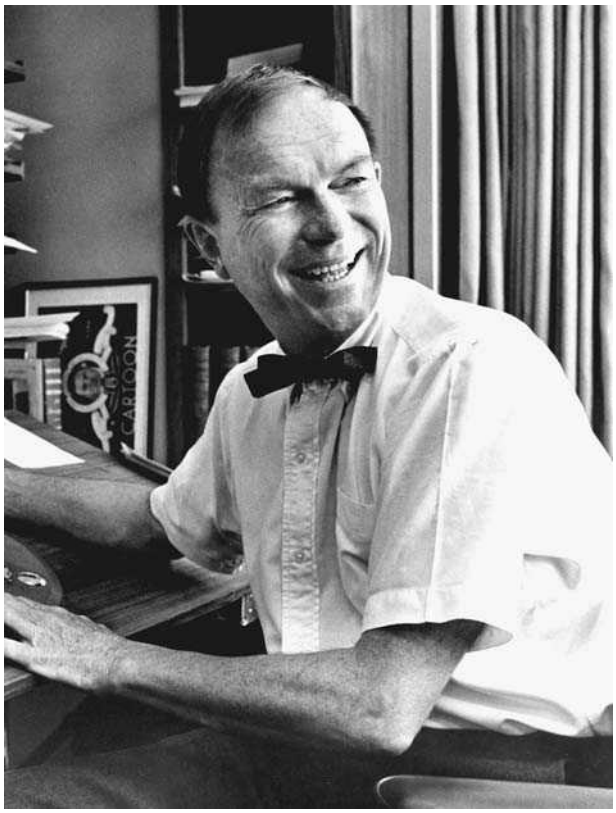
Jones, Chuck. *Chuck Amuck: The Life and Times of an Animated Cartoonist*. New York: Farrar, Straus, Giroux, 1989.

———. *Chuck Reducks: Drawings from the Fun Side of Life*. New York: Warner Books, 1996.

Kenner, Hugh. *Chuck Jones: A Flurry of Drawings*. Berkeley: University of California Press, 1994.

Peary, Danny, and Gerald Peary, eds. *The American Animated Cartoon*. New York: Dutton, 1980.

Paul Wells



Chuck Jones at work in the 1960s. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

and in their adaptation of George Orwell's novel in *Animal Farm* (1954), which addressed serious subject matter and represented animals in a more realistic and less Disneyfied way. There is some irony to the fact that Halas and Batchelor recalled the "animal" to the animal cartoon by going beyond the standardization of cartoon technique, the caricatured rather than realistic representation of animals, and the comic imperatives of the short film. *Animal Farm* had to be more realistic, given the seriousness of Orwell's theme and its allegory of the Russian Revolution.

As the Disney studio entered a period of decline, Chuck Jones created three masterpieces: *Duck Amuck* (1953), deconstructing the codes and conventions of the cartoon and filmmaking in general; *One Froggy Evening* (1956), satirizing the idea of celebrity and commercial exploitation in the figure of a performing frog who refuses to demonstrate his unique talents for its owner in front of potential entrepreneurs and audiences; and *What's Opera, Doc ?* (1957), a seven-minute compression of Wagner's Ring cycle. All three exhibited Jones's ability to reinvent the cartoon, work with literate and complex themes, and create what can only be called art. Also significant was the contribution of designer Maurice Noble, whose backgrounds, color scheme, and lighting all add to the sense of operatic grandeur. Jones's cartoons were the last great works of the theatrical era in the United States as the major studios closed their short cartoon units—Disney (1954), Metro-Goldwyn-Mayer (1956), Warner Bros. (1962), and Terrytoons (1967)—and the television era began. Jones was to be highly critical of what was to follow, arguing that at best it was "illustrated radio," but nevertheless that period of cartoon history is an important one for the form.

THE TELEVISION ERA

Many critics see the Saturday morning cartoon era (1957–present) as the true demise of the American cartoon tradition, but arguably, especially in the pioneering efforts of the Hanna-Barbera studio, it was the very versatility of animation as an expressive vocabulary that made its continuation possible at a time when its cost might have caused its demise. Though predicated on "reduced animation"—limited and repeated movement cycles—and prioritizing witty scripts and vocal performances by key figures like Daws Butler and June Foray, working in the tradition of Mel Blanc, Hanna-Barbera's output, including *The Huckleberry Hound Show* (1958–1962), *Yogi Bear* (1958–1961), and the first prime-time cartoon sitcom, *The Flintstones* (1960–1966), saved and advanced the American cartoon.

In many senses, too, it liberated other cartoon traditions elsewhere from the shadow of American animation and its standards. No longer did animation studios have to aspire to the "full animation" aesthetic of the Disney style, but could call upon their own indigenous graphic design and illustration traditions to create new kinds of work, expressed in different ways and with more progressive subject matter. Consequently, new animators emerged with fresh approaches. The hand-drawn cartoons of Frédérick Back (b. 1924) in Canada, for example, with their impressionist styling and ecological themes (e.g. *Tout Rien*, 1979); the cartoons of Bruno Bozzetto (b. 1933) in Italy, featuring Mr. Rossi, a little everyman figure, (e.g. *Mr Rossi Buys a Car*, 1966), and the surreal indictments of totalitarianism, created by Alexsandar Marks (1922–2002) and Vladimir Jutrisa (1923–1984) in Zagreb, Croatia (e.g. *The Fly*, 1966), all deserve mention as progressive works breaking new ground in the cartoon short. Such work effectively responded to other kinds of tradition in the sense that Back, for example, drew upon the impressionist painting of Claude Monet and Edgar Degas, as well as the indigenous French-Canadian canvases of Horatio Walker and Cornelius Krieghoff, regional artists painting local and historically specific scenarios and events, in order to create a differ-

Chuck Jones parodied Wagnerian opera in* What's Opera, Doc? *(1957). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

ent, more culturally appropriate, aesthetic to his films. Marks and Jutrisa, though, like many artists working in Eastern Europe, looked to the spareness and clarity of modern graphic design, creating a maximum of suggestion with a minimum of lines and forms.

Also, during the 1960s the Japanese animation industry expanded its production specifically for the television market, and series like *Astro Boy* (1963–1966) debuted on US television. Echoing the popularity of *manga*—mass-produced Japanese comic books and graphic novels—animé of all kinds emerged in the postwar period. By the early 1980s Japanese studios were producing some four hundred series for the global TV market, and by the early 1990s over one hundred features were produced annually. Katsuhiro Ôtomo's *Akira* (1988) was the breakthrough animé, introducing Western audiences to the complex, multinarrative, apocalyptic agendas of much Japanese animation. The works of Hayao Miyazaki (b. 1941) (e.g., *Nausicaa, Valley of the Wind*, 1984, *Tonari no Totoro*, 1988 [*My Neighbor Totoro*], *Princess Mononoke*, 1999), Mamoru Oshii (e.g., *Mobile Police Patlabor*, 1989, and *Ghost in the Shell*, 1995), and Masamune Shiro (b. 1961) (e.g., *Dominion Tank Police*, 1988, and *Appleseed*, 1988) that followed competed with Disney, Dreamworks, and Pixar in the global feature marketplace. The work of Miyazaki and Studio Ghibli has been particularly lauded for privileging female heroines, complex mythic and supernatural storylines, and moments of spectacular emotional epiphany while still remaining accessible and engaging to the popular audience. Japanese television animation, though cruder in style and execution, has nevertheless had a great impact. *Pokemon*, *Digimon* and *Yu-Gi-Oh!* have all proved popular, and their attendant collectibles, including computer games and trading cards, have prompted near moral panic, as children have invested considerable time, energy, and money in them.

Animation production houses Filmation and Hanna-Barbera continued to produce cartoons for American television, and Disney, perhaps inevitably, initially consolidated its place in the new medium with *Disneyland* (1954–1958) and later variations like *Walt Disney's Wonderful World of Color* (1961–1972), which recycled Disney cartoons, showing them on television for

the first time. In the United States, where the television cartoon became increasingly characterized by its relationship to other forms of popular culture—for example, series about pop stars like the Jackson Five or the Osmonds, or sitcom spin-offs like *The Brady Kids* (1972–1974) and *My Favorite Martian* (1963–1966)—the cartoon lost its capacity to shock or innovate. A reinvigoration of the form came with Ralph Bakshi (b. 1938), who explored adult themes and the spirit of the late 1960s counterculture in his sexually explicit and racially charged feature films *Fritz the Cat* (1972), *Heavy Traffic* (1973), and *Coonskin* (1975). In effect, this was the first time that animation in America—with the possible exception of UPA's early effort, *Brotherhood of Man* (1946)—addressed adult issues. While Bakshi has been criticized for some aspects of racial and gender representation in these films, it is important to remember that they effectively recovered the subversive dimension of the cartoon so valued, for example, by the Fleischer brothers, and later by John Kricfalusi in *The Ren and Stimpy Show* (1991–1996), Mike Judge in *Beavis and Butthead* (1993–1997), and Trey Parker and Matt Stone in *South Park* (b. 1997), as well as in Spike and Mike's Festival of Animation.

Bakshi's influence may also be found in Sally Cruikshank's *Quasi at the Quackadero* (1976); Jane Aaron's *In Plain Sight* (1977); Suzan Pitt's extraordinary *Asparagus* (1979); and George Griffin's anti-cartoons. It was actually the departure of Don Bluth (b. 1937) and a number of his colleagues at the Disney Studio, in protest of declining standards, that properly represented where American cartoon animation had gone. Bluth's *The Secret of NIMH* (1982) did little to revise the fortunes of traditional 2-D cel animation, as it was clear that computer-generated imagery would eventually dominate.

Jimmy Murakami's adaptation of Raymond Briggs's *When the Wind Blows* (1986), like *Animal Farm*, *Yellow Submarine* (1968), and *Watership Down* (1978), represented attempts in Britain to innovate in the traditional 2-D cartoon, but it was Hayao Miyazaki's *Tenku no Shiro Laputa* (*Laputa, Castle in the Sky*, 1986), *My Neighbor Totoro*, and *Kurenai no buta* (*Porco Rosso*, 1992) that sustained and enhanced the quality of the animated feature, while the partnership of Ron Clements and John Musker for *The Little Mermaid* (1989), *Aladdin* (1992), and *Hercules* (1997) revived Disney's fortunes. *The Lion King* (1994), clearly drawing upon Osamu Tezuka's television series, *Janguru taitei* (1965–1967; *Kimba the White Lion*) and Shakespeare's *Hamlet*, proved to be phenomenally successful, showcasing songs by Elton John and a spectacular sequence of charging wildebeests. While the cartoon short enjoyed continuing innovation in the work of Paul Driessen (*Elbowing*, 1979), Richard Condie (*The Big Snit*, 1985), Cordell Barker (*The Cat Came Back*, 1988) at Canada NFB, it was clear that the impact of digital technologies would revise the animated feature and production for television.

Matt Groening's *The Simpsons* (1989–) has become a national institution, and feature animation essentially changed with the success of Pixar's *Toy Story* (1995), the first fully computer-generated animated feature. It is clear, though, that the "cartoon" remains the core language of the animation field. Joe Dante's films, *Twilight Zone: The Movie* (1983), *Gremlins* (1984), *Gremlins 2: The New Batch* (1990), *Small Soldiers* (1998), and *Looney Tunes: Back in Action* (2003), all reference the classic Disney and Warner Bros. cartoons. While Maurizio Nichetti's *Volere Volare* (1991) and Bakshi's *Cool World* (1992) also combined live action and cartoon figures, Robert Zemeckis's film *Who Framed Roger Rabbit* (1989), featuring the animation of Richard Williams, best epitomizes the respect for the American cartoon: it celebrates the major studios, and specifically recalls movies where cartoon stars guest with live action counterparts, like Tom and Jerry in *Anchors Aweigh* (1945) and *Dangerous When Wet* (1953).

SEE ALSO *Animation; Children's Films; Walt Disney Company; Warner Bros.*

FURTHER READING

Barrier, Michael. *Hollywood Cartoons: American Animation in the Golden Age*. New York: Oxford University Press, 1999.

Beck, Jerry. *The 50 Greatest Cartoons: As Selected by 1,000 Animation Professionals*. Atlanta, GA: Turner, 1994.

Bendazzi, Giannalberto. *Cartoons: One Hundred Years of Cartoon Animation*. Bloomington: Indiana University Press, 1994.

Crafton, Donald. *Before Mickey: The Animated Film, 1898–1928*. Chicago: University of Chicago Press, 1993.

Maltin, Leonard. *Of Mice and Magic: A History of American Animated Cartoons*. Revised ed. New York: New American Library, 1987.

Merritt, Russell, and J. B. Kaufman. *Walt in Wonderland: The Silent Films of Walt Disney*. Baltimore: Johns Hopkins University Press, 1993.

Peary, Danny, and Gerald Peary, eds. *The American Animated Cartoon*. New York: Dutton, 1980.

Sandler, Kevin S., ed. *Reading the Rabbit: Explorations in Warner Bros. Animation*. New Brunswick, NJ: Rutgers University Press 1998.

Wells, Paul. *Animation and America*. New Brunswick, NJ: Rutgers University Press, 2002.

Paul Wells

CASTING

Casting is one of the least understood or appreciated behind-the-scenes processes in filmmaking. Indeed, casting decisions are made all the time that change the course of film history. How altered would the film landscape be if Inspector Harry Callahan in *Dirty Harry* (1971) had been played by John Wayne (1907–1979)? Or Frank Sinatra (1915–1998)? Or Steve McQueen (1930–1980), Walter Matthau (1920–2000), Paul Newman (b. 1925), or Robert Mitchum (1917–1997)? All were offered the role, and all turned it down. *Dirty Harry* made Clint Eastwood (b. 1930) into an American cultural icon and lightning rod. However, it is easy to imagine that the movie would have been dismissed as just another cop film with any of these actors in the title role.

Casting is usually characterized outside the film industry as something the director does. Director Elia Kazan (1909–2003) once said that three-fourths of directing is casting. However, no director alone can cast a film, television show, or stage play. The process is too time-consuming to be done by their directors amid many other preproduction duties. Furthermore, many maintain that casting involves as much creative collaboration as other aspects of filmmaking.

CASTING IN THE STUDIO ERA

During the Hollywood studio era, each company cast its films in-house, using mostly contract players. Sometimes, if the unit making the film felt that certain roles could not be cast with studio personnel, they looked outside for actors unattached to a studio, actors with nonexclusive studio contracts, or those whose home studio was willing to loan them out. The casting of the Hollywood-on-Hollywood classic *Sunset Boulevard* at Paramount in 1949 is instructive. For the role of the delusional former silent movie star, director Billy Wilder (1906–2002) and producer Charles Brackett (1892–1969) looked for someone who actually had been as big a star as the fictional Norma Desmond. After interviewing a number of 1920s movie queens, Wilder and Brackett cast Gloria Swanson (1899–1983), who had retired from the screen in 1934. For the role of Max, Norma's servant, ex-director, and ex-husband, Erich von Stroheim (1885–1957) was cast. The former director, who supported himself in the sound era as an actor and had acted for Wilder in Paramount's *Five Graves to Cairo* (1943), returned to play a role almost humiliatingly like himself. Most of the other parts were cast in-house. William Holden (1918–1981), a journeyman leading man in routine pictures who had joint contracts with Paramount and Columbia, took over the role of the gigolo writer Joe Gillis after Montgomery Clift (1920–1966), the hot young free-lance actor who had first been signed, backed out. *Sunset Boulevard*, released in 1950, made Holden a major star. Betty Schaefer was played by Nancy Olson (b. 1928), a contract ingenue. In a film that called for real-life Hollywood personalities to play themselves, the most important of these roles could be cast with a contract employee, namely Cecil B. DeMille (1881–1959), who helped found Paramount and nearly thirty years before had made Gloria Swanson a star at the studio. The result is as perfectly cast a film as one can find.

The studio with the largest stable of actors, Metro-Goldwyn-Mayer (MGM), boasting of "More Stars Than

Erich von Stroheim and Gloria Swanson in Billy Wilder's* Sunset Boulevard *(1950). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

There Are in Heaven,'' worked its contract stable like a self-contained stock company. The ''major minors,'' Columbia and Universal, relied upon and benefited the most from other companies' contract players. James Stewart (1908–1997), an MGM contract player from 1935 until his induction into the US Army in 1941, was mostly ill-used by his home studio, which could not determine his ''type''—comic actor or romantic lead. Frank Capra (1897–1991), the anomalous star director at Columbia, asked to borrow Stewart for the male lead opposite house star Jean Arthur (1900–1991) for *You Can't Take It with You* (1938). Capra and Columbia borrowed Stewart for *Mr. Smith Goes to Washington* (1939), again opposite Arthur, in a film that turned out to be a star-maker for Stewart. Also in 1939, MGM loaned out Stewart to Universal for *Destry Rides Again*, a western comedy that launched the new career of Marlene Dietrich (1901–1992), the former Paramount star whom Universal had just signed. Both films clicked, confirming Stewart's comic gifts, his unique bashful magnetism, and his ability to project emotion, sincerity, and visionary passion. MGM, having been shown Stewart's value by the smaller studios, put his new stardom to proper use in *The Shop Around the Corner* and *The Philadelphia Story* (both 1940).

Sometimes, when seeking to duplicate the success of another studio, MGM was not above borrowing supporting actors whom a rival studio had made known in certain types of roles. Gene Lockhart (1891–1957) and Charles Coburn (1877–1961) played businessmen to whom the hero appeals for help in Twentieth Century Fox's *Story of Alexander Graham Bell* (1939), a major hit. MGM borrowed Coburn and Lockhart for its own biopic of an American inventor-industrialist, *Edison the Man* (1940).

During the studio era, and later on television, typecasting was the rule. Studio casting directors thought of

Charles Coburn when looking for a wise, gruff, and lovable (or a roguish, gruff, and lovable) old man; Gale Sondergaard (1899–1985) fit the bill for an exotic or sinister "foreign" woman; C. Aubrey Smith (1863–1948) was Hollywood's embodiment of Merrie Old England; and so on. Marion Dougherty, one of the first independent casting directors in the 1950s and 1960s, compared casting in the studio system to "ordering a Chinese meal: one from column A and one from column B. That's why you'd see the same actor in the same kind of roles" (Kurtes, "Casting Characters," p. 40).

CASTING IN THE CONTEMPORARY CINEMA

The prevalence today of the independent casting director is one of the results of the end of the studio system. In the 1950s fewer films each year were produced, as opposed to financed or distributed, by the studios. The number of actors under contract dwindled to insignificance by the early 1960s. Casts now had to be assembled from scratch. Independent casting directors who were hired on a film-by-film basis emerged to fill the need. The first to build lasting careers were Lynn Stalmaster and Marion Dougherty. While Dougherty, based in New York, learned her craft in the breakneck world of live television drama in the 1950s, Stalmaster worked out of Hollywood, casting TV episodes just as the film studios began to reconvert many of their soundstages for the production of television series. Stalmaster's first major theatrical film was *I Want to Live!* (1958), a realistic biopic of Barbara Graham, a convicted murderess executed in California in 1955. Its producer, Walter Wanger (1894–1968), and director, Robert Wise (1914–2005), specified that they wanted the film—beyond its star, Susan Hayward (1917–1975)—to be populated by unknowns, people who would look like ordinary cops, petty criminals, reporters, and prison guards. Stalmaster brought the director little-noticed TV actors, stage actors, and some nonprofessionals. *I Want to Live!* was one of the first films to give screen credit to a casting director.

Generally, in contemporary post-studio era cinema, prospective actors for a film's roles are brought to the director by the casting director, who has already auditioned actors, most often through auditions made known to agents and publicized in actors' trade papers. Casting directors also rely on résumés and head shots they have on file, as well as their memories of actors who recently made good impressions at auditions for other parts. Once the casting director has winnowed down a list of plausible players for each role, he or she brings in the director, who sometimes has actors come in for "call back" readings, with the casting director present. Some directors look at videos that the casting directors have made of actors reading the "sides," or scenes. Sometimes a director will use a combination of these. If the lead has already been cast, finalists for second or third lead and other supporting roles might read for the director with the lead actor; other times, candidates for a role read with professional audition readers.

This process, which has held sway in essence since the 1960s, grew along with the new Hollywood in which independent production, talent agencies, and freelance talent govern the way films are made. The job of the casting director is usually to find all the roles below that of the star whose participation is necessary to attract financing for the project in the first place. As casting director Jane Jenkins said in 2003, "We bring in the 100 people that Mel Gibson has to speak to over the course of the film. That's what we cast." (Gillespie, *Casting Qs*, p. 380).

Stalmaster maintains that he rarely sees a miscast role (Parisi, "Dialogue"), and at the level of the roles that he and his colleagues cast, that is largely true. A supporting role for which there is no pressure to choose a star can be cast by the actor who is best for the part. There are notable examples of star-making roles whose casting was influenced by casting directors. For example, Marion Dougherty convinced John Schlesinger (1926–2003) to meet the little-known Jon Voight (b. 1938) for the role of Joe Buck in *Midnight Cowboy* (1969), after Dustin Hoffman (b. 1937), a star coming off *The Graduate* (1967), had already been signed.

Casting directors have yet to win a union or guild and, as independent contractors, do not receive benefits or have retirement plans. A professional organization, the Casting Society of America (CSA), was founded in 1982 and boasts 350 members. CSA gives annual awards, the Artios (Greek for "perfectly fitted"). Casting directors have lobbied without success for a Best Casting Academy Award®. An Emmy for television casting, however, has been awarded since 1989.

STOCK COMPANIES

There is much in film folklore, if not in fact, about directors with informal "stock companies" of actors with whom they work again and again. The directors best known for utilizing a "family" of actors are John Ford (1894–1973), Ingmar Bergman (b. 1918), Mike Leigh (b. 1943), Robert Altman (b. 1925), and Spike Lee (b. 1957). Calling upon an established ensemble, both in front of and behind the camera, has enabled these directors, all of whom are very prolific, to put new projects together quickly. Altman, with his background in series television, learned his craft in "stock company" conditions. The stock companies of the non-Hollywood or post-studio Hollywood directors serve the purpose that production units had served in the studio system. Indeed,

LYNN STALMASTER
b. Omaha, Nebraska

A pioneer of the profession, Lynn Stalmaster is credited with helping cast 228 films and 150 television series and television movies in his fifty years as an independent casting director. A former actor and a graduate of the University of California at Los Angeles (UCLA), he began by casting television episodes. The volume of work involved in casting weekly episodes with just a few days notice moved him to open his own casting office. Stalmaster convinced the producers of the hit western *Gunsmoke* (1955–1975) to spread a much wider casting net and fill their show with new faces not usually seen on westerns. Stalmaster soon became a magnet for new talent from all over the world for such prime-time network television series as *Have Gun, Will Travel* (1957–1964), *The Twilight Zone* (1959–1964), and *The Untouchables* (1959–1963).

With his partner James Lister (1926–1969), Stalmaster cast the compelling dramatic film *I Want to Live!* (1958), and his company became a valuable resource for independent film productions, particularly those with distribution deals through United Artists. Thus Stalmaster received credit (sometimes as "Lynn Stalmaster & Associates") on films of Billy Wilder (*The Fortune Cookie*, 1966), Stanley Kramer (*Inherit the Wind*, 1960; *Judgment at Nuremberg*, 1961) and Hal Ashby (*The Last Detail*, 1973; *Bound for Glory*, 1976; *Being There*, 1979). With six full-time casting associates at his company's peak, Stalmaster helped establish the dual purpose of the casting director—serving as an advocate for actors and as the link between the agent or manager and the film and TV director or producer—while bringing a filmmaker the most talented and interesting ensemble possible.

A man of great enthusiasm and energy, Stalmaster seemed to thrive on the task of seeing, keeping track of, and remembering for roles individual actors among the thousands who descend upon Los Angeles. Stalmaster has said that he has auditioned and videotaped thousands of actors and nonprofessionals all over the world. He claimed that he has the singular ability to spot a one-percent difference onscreen between one actor and another who might have been better for the role. One of Stalmaster's better known coups is *Superman: The Movie* (1978), the makers of which found themselves stumped in casting the all-important title role. Stalmaster recalled Christopher Reeve from past auditions and brought him in to test.

One of the oddities of the casting profession is that it has become an overwhelmingly female-dominated profession, making Stalmaster's achievement not only remarkable, but also generous in that it prepared the ground for the success of many young people, most of them women. Stalmaster was one of the founding members of the Casting Society of America and received the Hoyt Bowers Award for Outstanding Contribution to the Casting Profession at the 2003 Artios Ceremony.

RECOMMENDED VIEWING

I Want to Live! (1958), *The Great Escape* (1963), *In the Heat of the Night* (1967), *Deliverance* (1972), *Sleeper* (1973), *The Last Detail* (1973), *New York, New York* (1977), *Roots* (TV, 1977), *Superman* (1978), *Being There* (1979), *Tootsie* (1982), *The Right Stuff* (1983), *The Untouchables* (1987), *Bonfire of the Vanities* (1990), "Making *Superman*: Filming the Legend" (DVD documentary, 2001)

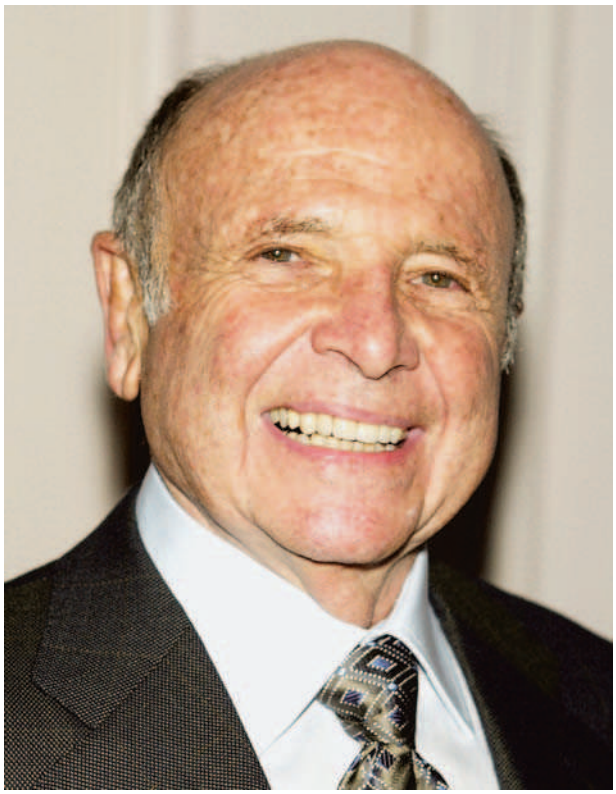
FURTHER READING

Parisi, Paula. "Dialogue: Lynn Stalmaster." *The Hollywood Reporter*, 8 January 2004.

Dennis Bingham

the stock company may have allowed Ford, who made one independent film per year even during his studio contract days and went completely "off the reservation" in mid-career, to become in effect his own studio, carrying his own resources with him from film to film.

The director with a stock company in the truest sense was Bergman. Liv Ullmann (b. 1938), Max von Sydow (b. 1929), Erland Josephson (b. 1923), Gunnar Bjornstrand (1909–1986), Ingrid Thulin (1926–2004), Bibi Andersson (b. 1935), and Harriet Andersson (b. 1932) all got their start with Bergman, played the major roles in his small-scale, intimate films, and contributed in essential ways to the intensity for which Bergman's films are known. None of these actors is in



Lynn Stalmaster. KEVIN WINTER/GETTY IMAGES.

fewer than seven Bergman films. Moreover, von Sydow's nine-film collaboration with Bergman produced many of the director's signature films, from *The Seventh Seal* (*Det sjunde inseglet*, 1957) to *Shame* (*Shammen*, 1968), as did Liv Ullmann's appearance in *Persona* (1966), *Cries and Whispers* (*Viskningar och rop*, 1972), and *Face to Face* (*Ansikte mot ansikte*, 1976), as well as three Bergman films opposite von Sydow. When some of this company, especially Ullmann and von Sydow, became internationally known, they may have "graduated" from Bergman—von Sydow, for instance, last worked with him in 1971—but they owed much of their training and screen image to him.

Mike Leigh is a somewhat similar case; as an independent European artisan making small-scale films, Leigh has a unique relationship with his cast. He finds players for his characters, researches and improvises with them for an extended period, then goes off and writes the script, which the cast returns to perform. A number of actors, including Lesley Manville (b. 1956), Jim Broadbent (b. 1949), and Timothy Spall (b. 1957), first made their names in Leigh's films, then became in demand in the industry. Thus, while the names of Broadbent and Spall are generally connected to Leigh, they have each made only three films with him, and one of Broadbent's appearances, in *Vera Drake* (2004), was a cameo.

This leads to an essential point about stock companies. Many actors and directors closely associated with each other in the minds of filmgoers actually worked together on just a handful of films. Commercial filmmaking, with its myriad schedule conflicts, makes stock companies difficult to keep together; directors often find that a favorite actor is not available, even if he or she wants to be, "unavailability" being in general one of the most common reasons that one actor is cast and not another. Moreover, an actor's work with a given director often takes place during a limited period. For instance, Shelley Duvall (b. 1949) is among the actors most associated with Robert Altman, but their six-film collaboration ended in 1980. Ford is also interesting in this respect. John Carradine (1906–1988) appeared in iconic roles in eight Ford films. However, after *The Grapes of Wrath* (1940), Carradine and Ford did not work together for eighteen years; Carradine was then cast in *The Last Hurrah* (1958), *The Man Who Shot Liberty Valance* (1962), and *Cheyenne Autumn* (1964). Ford, at the end of his career, recalled actors from his heyday, like Carradine, Andy Devine (1905–1977), and Olive Carey (1896–1988), wishing to include them in nostalgic but bitter films that revised his earlier, more upbeat renditions of American myths.

Often the aura of a director lingers with certain actors; they trail their associations with him into other projects. This is true of many of the actors who worked with Ford, as well as Martin Scorsese (b. 1942) veterans like Robert De Niro (b. 1943), Harvey Keitel (b. 1939), Joe Pesci (b. 1943), and Lorraine Bracco (b. 1955), and also of Spike Lee cast members such as Giancarlo Esposito (b. 1958), Roger Guenveur Smith (b. 1959), and Bill Nunn (b. 1953). Sometimes the associations amount to a form of typecasting. Michael Murphy (b. 1938) began his career playing weak, insincere organization men in Robert Altman films like *McCabe and Mrs. Miller* (1971) and *Nashville* (1975), then went on to play similar roles for other directors. Thus Murphy was ripe for a reunion with Altman, which occurred with the cinema-verité style TV miniseries *Tanner '88* (1988), with Murphy perfectly cast as a struggling presidential candidate.

Members of a director's "stock company," then, carry that director's work with them throughout their careers and are more often than not remembered as having done their best work under the director's auspices. John Wayne was often little more than a self-parody away from his mentor, John Ford. De Niro's many films

away from Scorsese have been largely undistinguished. Other close actor-director partnerships have included Johnny Depp (b. 1963) and Tim Burton (b. 1958), Toshiro Mifune (1920–1997) and Akira Kurosawa (1910–1998), Marcello Mastroianni (1924–1996) and Federico Fellini (1920–1993), Jean-Pierre Leaud (b. 1944) and François Truffaut (1932–1984), and one of the few in which the director floundered without the actor: Marlene Dietrich and Josef von Sternberg (1894–1969).

OFF-CASTING AND MISCASTING

One of the responses to the relative freedom brought about by the end of the studio system was an increase in the frequency of "off-casting" or "casting against type." As studio contracts expired and were not renewed, stars found themselves free to play a broader range of roles. Many of the roles taken by Humphrey Bogart (1899–1957) and James Stewart after 1949 typify successful off-casting. Bogart, whose tough cynicism was transformed into heroism in the films of his Warner Bros. star years, was drawn to roles like the grizzled sot in *The African Queen* (1951), a part originally intended for Charles Laughton (1899–1962); the urbane screenwriter with uncontrollable violent tendencies in *In a Lonely Place* (1950); and the paranoid Captain Queeg in *The Caine Mutiny* (1954). For James Stewart, playing driven, neurotic, possibly disturbed loners in the films of director Anthony Mann (1907–1967), such as *The Naked Spur* (1953) and *The Man from Laramie* (1955), moved the fortyish actor away from his "boyish" image and helped him deepen his emotional range. This change readied Stewart for the great roles Alfred Hitchcock (1899–1980) would offer him in *Rear Window* (1954) and *Vertigo* (1958).

For women as well, freedom from studio contracts meant new opportunities, but these were often traps, or perhaps respites from the traps in which actresses were usually caught. Susan Hayward escaped the insipid love interests she played in her Twentieth Century Fox contract movies (*David and Bathsheba*, 1951; *Demetrius and the Gladiators*, 1954), taking challenging and realistic roles in biopics like *I'll Cry Tomorrow* (1955) and *I Want to Live!*. Doris Day (b. 1924), severely typecast at Warner Bros. as the girl next door in nostalgic musicals, in her first role as a freelancer, played Ruth Etting (1897–1978) in the melodramatic musical biopic, *Love Me or Leave Me* (1955). The film brought her acclaim, but also letters from fans deeply offended at seeing Day as an alcoholic trapped in an abusive marriage; she never accepted such a role again. Less surprisingly, when wholesome actresses like Donna Reed (1922–1986) and Shirley Jones (b. 1934) played prostitutes, they won Oscars®. These did not keep Reed and Jones from receding later into TV sitcoms (*The Donna Reed Show*, 1958–1966, and *The Partridge Family*, 1970–1974), where their sunny personas were permanently etched.

Moreover, the rise of Method acting, as seen especially in the wide and lasting influence of Marlon Brando (1924–2004), encouraged versatility in acting and the assumption that a good actor should be able to play anything. This led to more adventurous casting but also to a good deal of miscasting; even Brando was capable of appearing ridiculous in the wrong role, as in *Desirée* (1954), in which he played a bored-looking Napoleon, and *The Teahouse of the August Moon* (1956), in which he impersonated a Japanese interpreter.

Off-casting works when it illuminates character by revealing aspects of an actor's talent that had been previously undiscovered, as Hitchcock knew when he cast boys-next-door Robert Walker (1918–1951) and Anthony Perkins (1932–1992) in *Strangers on a Train* (1951) and *Psycho* (1960), respectively. Perkins's case provides a cautionary tale, however, about how good off-casting can turn into typecasting if producers thereafter are unable to picture the actor in any other kind of role. Conversely, actors typecast as heavies have turned their careers around by playing a nice character or two. Ernest Borgnine (b. 1917) was known for brutal bullies in *From Here to Eternity* (1953) and *Bad Day at Black Rock* (1955) when he took the role of Marty Piletti, the good-hearted lonely butcher in *Marty* (1955). Borgnine projected ordinary humanity and decency and won the Academy Award® for Best Actor. This was off-casting that played as perfect casting.

The line between off-casting and miscasting can be thin. Gregory Peck (1916–2003) was so convincing playing earnest heroes of high moral rectitude that no one, including Peck, seemed to realize that he did not have the range to play much else. His attempts at ferocious characters like Captain Ahab in *Moby Dick* (1956) and evil villains like the Nazi doctor Josef Mengele in *The Boys from Brazil* (1978) are infamous embarrassments. These are cases in which the actor miscast himself, and the producer, the director, the studio, and Peck's fellow actors went along, hoping the gamble would work. Like other miscast calamities—from Oprah Winfrey (b. 1954) in *Beloved* (1998), whose rusty acting skills were not up to the demands of a very difficult role, to a fifty-year-old Roberto Benigni (b. 1952) as *Pinocchio* (2001)—these were the follies of a well-meaning, powerful star to whom no one wanted to say no.

Broadly speaking, most miscasting has occurred when a major star has been put in a role for which he or she is clearly unsuited in order to increase the film's box-office appeal. There is virtually a miscasting hall of

fame: John Wayne as Genghis Khan in *The Conquerer* (1956), Elizabeth Taylor (b. 1932) in *Cleopatra* (1963), Cybill Shepherd (b. 1950) in *Daisy Miller* (1974), Demi Moore (b. 1962) as Hester Prynne in *The Scarlet Letter* (1995), Tom Cruise (b. 1962) in *Interview with the Vampire* (1994), Anthony Hopkins (b. 1937) and Nicole Kidman (b. 1967) in *The Human Stain* (2003). As these examples indicate, literary adaptations and historical films are the most difficult to cast because critics and audiences bring a preconceived concept of the characters, one that can clash with the personae of well-known actors.

ALTERNATIVE APPROACHES TO CASTING

The most basic alternative to conventional casting is to use nonprofessionals. Some directors believe that only through untrained faces can social reality and human truth be captured on film. The Italian neorealist films of directors such as Vittorio De Sica (1901–1974) and Roberto Rossellini (1906–1977) are the best-known exemplars of this type of casting. Such approaches did not begin with neorealism, however. Soviet directors of the 1920s, such as Sergei Eisenstein (1898–1948) and Vsevolod Pudovkin (1893–1953), cast their films' collective protagonists along the principle of typage, a way of casting "faces in the crowd." Not quite stereotyping, typage is the depiction of sailors, officers, or factory workers in summary images that evoke every sailor or worker. The Soviet filmmakers wanted players who could perform actions simply and artlessly and would thus serve their functions as "cells" in the cinematic "organism."

This use of the actor as formalist material differs markedly from the humanism of a director like De Sica, a film actor himself, who thought that nonprofessionals could better convey a realism that would move audiences. De Sica and Rossellini, as had the Soviets, discovered their casts by announcing open casting calls, which drew members of the public to audition. They also instructed assistants to keep their eyes open for people who might have a look that the filmmakers were seeking. Interestingly, the casting of children in American movies today is done through a similar combination of open calls and happenstance. When casting children for major roles, Debra Zane says, "you have to do searches, you're looking at as many six-year-olds as you can find, and then you see a child in the mall and you ask the mom, 'Can I talk to you for a moment?'" (Gillespie, *Casting Qs*, p. 371).

Another kind of casting that employs nonprofessionals is the "acting as modeling" favored by Robert Bresson (1901–1999). Like other directors who prefer to use nonactors, Bresson sought to eliminate learned, practiced expressions and gestures. However, Bresson saw acting itself as belonging to the theater, not film. For such films as *Un condamné à mort échappé* (*A Man Escaped*, 1956), *Pickpocket* (1959), and *Une femme douce* (*A Gentle Woman*, 1969), Bresson's models were trained to be themselves while saying words they have memorized by repetition, like automatons (another term Bresson often used), rather than learned by internalization, as an actor would do. Therefore the spectator projects emotion onto the models based on their words and actions, rather than sharing an emotion that the actor projects. Bresson's models were often brought to him by friends who believed the potential models had the presence and personality that the director would then paint onto film with his camera. This is not to say that anyone could be in a Bresson film. Indeed, most of his characters are young and attractive, but Bresson looked for a quality that the camera will pick up, rather than qualities that an actor can create for the camera to photograph.

SEE ALSO *Acting; Agents and Agencies; Production Process; Stars; Star System; Studio System*

FURTHER READING

Georgakas, Dan, and Kevin Rabelais. "Fifty Years of Casting: An Interview with Marion Dougherty. *Cineaste* 25, no. 2 (2000). 26–32.

Gillespie, Bonnie. *Casting Qs: A Collection of Casting Director Interviews.* Hollywood, CA: Cricket Feet Publishing, 2003.

Kondazian, Karen. *The Actor's Encyclopedia of Casting Directors*. Hollywood, CA: Lone Eagle Publishing, 1999.

Kurtes, Hettie Lynne. "Casting Characters." *American Film* 15, no. 10 (July 1990): 38–44.

Mell, Eila. *Casting Might-Have-Beens*. Jefferson, NC: McFarland, 2005.

Quandt, James. *Robert Bresson*. Toronto: Toronto International Film Festival Group, 1998.

Dennis Bingham

CENSORSHIP

Among the most debated aspects of film culture are issues of censorship and control. Many controversial films have been cut or banned by censorship bodies or local or state authorities. Yet it would be wrong to see film censorship as largely the removal and prohibition of whole movies or specific images. Film censors tend to see themselves as classifiers, administering certificates that aim to control the type of audience that sees a particular movie. If they lack such a certificate, some films' reception is restricted; studios or distributors can also act to prohibit a film by withdrawing it from circulation for contractual, legal, or political reasons. The controlling of the film image is most noticeable after production, but a significant amount of the regulation occurs during production moreover in the preproduction stages. In the classical period of film production (between the 1930s and the 1960s), films were often censored during the script stage, with studios removing content that could potentially run afoul of the censors. Studios were keen to comply with censors to avoid the expense of making cuts as well as delays in the film's release.

It is not just the content of film that is regulated, with all areas of film culture coming under scrutiny. This ranges from the granting of an exhibition license to permitted modes of promotion, publicity, and merchandising (the content and nature of posters and trailers and the suitability of associated toys). The pervasiveness of film culture also means that movies are more than just cinema screenings; the censorship and regulation of film is present in other areas of exhibition, where a particular production can experience an alternative reception. For instance, a film may be cut for language or scenes of an unsuitable nature when it is shown as in-flight entertainment, made available for DVD home rental, or broadcast later on television. In the United Kingdom, editing swear words for television is known as "funstering," allegedly after British television's first screening of *Lethal Weapon* (1987), when "Let's get the fuckers!" was replaced with "Let's get the funsters!" In terms of film content, though, the more common concerns are screen violence, sex, and sex crime.

AMERICAN FILM CENSORSHIP

A system of film censorship existed in the United States as early as 1907, when it was introduced in Chicago under pressure from social reformers. The rapid emergence of the nickelodeons gave rise to concerns not only about the fire hazards within them, but also the content of films being viewed by unaccompanied children in these darkened venues. In Chicago an ordinance decreed that all films within the city had to be screened first to the police for approval. Similar concerns existed wherever the nickelodeons emerged and, in New York one proprietor was arrested for projecting a film to children that showed a Chinese opium den. On Christmas Eve in 1908, the New York City police commissioner, as part of his tough stance on nickelodeons, revoked the licenses of 550 such film venues, requiring them to apply for a new entertainment license. The film industry, then based in New York, funded a Board of Censorship for the city in March 1909. As more states adopted a practice of film censorship, the US film industry formed its own national regulatory body, the National Association of the Motion Picture Industry, in 1916. This failed to satisfactorily control the content of film, and in 1921 the Motion Picture Producers and Distributors of America was

WILL H. HAYS

b. William Harrison Hays, Sullivan, Indiana, 5 November 1879, d. 7 March 1954

Dubbed by *Variety* as the "czar of all the Rushes," William Harrison Hays is best remembered for overseeing the creation of the Production Code that would informally bear his name. However, Hays's responsibilities and influence extended far beyond a censorial arena. His centrality in manufacturing positive public relations for the Hollywood film industry, maintaining political contacts through four presidential administrations, and consolidating control of international distribution channels cannot be overstated.

Following his early career as a church elder and small-town lawyer, Hays gained public prominence as chairman of the Republican National Committee in 1918. Demonstrating a gift for diplomacy and political machinations, he won the public support of several studios for Warren Harding's presidential campaign. In return, Harding appointed him Postmaster General shortly after coming to office in 1921. At this time, studio chiefs were facing a three-pronged threat: an onslaught of criticism in the popular press for their apparent celebration of vice and the scandalous offscreen behavior of their creative personnel, the hearing of pro-censorship bills in thirty-six states, and a looming federal antitrust suit instigated by the Federal Trade Commission. To combat these problems, the studios hired Hays in March 1922 to head a newly created trade organization, the Motion Picture Producers and Distributors Association of America (MPPDA).

Hays's first ambition for the MPPDA was to generate publicity for a "reformed," civically responsible Hollywood. Under Hays, beginning in 1925, the MPPDA's Committee on Public Relations labored intensively to mollify policy makers and shapers of public opinion. Such good relations would help quell the threat of government regulation and at the same time mute small exhibitors' complaints about the "smut" pushed upon them by the industry's block-booking practices. Second, Hays organized a system of voluntary self-regulation to ensure that propriety was maintained in the content of all studio productions. The Motion Picture Production Code was drafted in 1930, but its purpose was not only to regulate screen content; its implementation would also draw attention away from the industry's monopolistic trade practices and prevent lost revenues caused by the arbitrary proscriptions of state censor boards.

Finally, by nurturing local political alliances developed during the Coolidge administration, Hays helped prevent successful antitrust legislation from taking effect for almost twenty years after his appointment to the MPPDA. Indeed, the studios' efforts toward vertical integration were actually sanctioned under President Franklin Roosevelt's National Industrial Recovery Act of 1933 and spared from the Justice Department's investigation throughout World War II. Above all, Hays aimed to ensure that the international market remained open to Hollywood product. In 1926 he successfully lobbied Congress to allow the Departments of State and Commerce to financially support Hollywood exports overseas via a Motion Pictures Division. Through such efforts, American domination of international distribution channels is maintained to this day.

FURTHER READING

Gomery, Douglas, ed. *The Will Hays Papers*. Frederick, MD: University Publications of America, 1967.

Hays, Will H. *The Memoirs of Will H. Hays*. Garden City, NY: Doubleday, 1955.

Maltby, Richard. "The Genesis of the Production Code." *Quarterly Review of Film and Video* 15, no. 4 (1995): 5–63.

———. "The Production Code and the Hays Office." In *Grand Design: Hollywood as Modern Business Enterprise, 1930–1939*, edited by Tino Balio, 37–72. New York: Scribners, 1993.

Moley, Raymond. *The Hays Office*. 1945. New York: J. S. Ozer, 1971.

Aaron E. N. Taylor

created, an association fronted by Will Hays, formerly the US Postmaster General. This too failed to establish the desired control, and under pressure from the Roman Catholic Church, the Production Code, a list of guidelines and prohibitions developed from Hays's earlier unsuccessful thirty-six rules, was adopted on 31 March 1930. The code was prepared by a Catholic layman, Martin Quigley, and a Jesuit priest, Father Daniel

Will Hays c. 1934. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Lord; supervised by Hays, it was referred to as the Hays Code. The Code operated as a guide to film companies as to what was allowed in a film; any film that contained prohibited images or dialogue was denied a Code Seal and was therefore unable to receive distribution or exhibition through the companies that were part of the Motion Picture Producers and Distributors of America (MPPDA).

The years 1930 to 1934, which preceded the Code's effective enforcement, are known as the "pre-Code" period in US cinema. Censorship in this period was markedly lax, with films such as *Frankenstein* (1931), *The Sign of the Cross* (1932), *Blonde Venus* (1932), *Scarface* (1932), *She Done Him Wrong* (1933), and *Baby Face* (1933) pushing the boundaries of permissible film content with stories focused on horror, sex, gangsters, and religion. The Hays Code was ridiculed for its inability to enforce censorship; American Catholics began a crusade against Hollywood in 1933, and the newly formed Catholic Legion of Decency placed films on its own "banned" list. To appease such a powerful body, in July 1934 a tougher Code was applied under the new control of the Production Code Adminstration and its chief, Joseph Breen. Films such as *Blonde Venus* and *Baby Face* were categorized as Class I movies, which meant they were removed immediately from distribution and with the view they would never again be released.

A period of tightly regulated Hollywood production followed, with figures such as Mae West and the cartoon character Betty Boop losing their appeal as their overt sexuality was constrained or erased. Films were still capable of generating controversy: *Scarlet Street* (1945), *The Outlaw* (1943), and *Baby Doll* (1956) were condemned, and in places banned, for their immorality. *Baby Doll*, a story of lust, sexual repression, and seduction scripted by Tennessee Williams, was described in a *Time* magazine review as "the dirtiest American-made motion picture that has ever been legally exhibited." Cinemas exhibiting the film were picketed, while clergymen attempted to record the names of any parishioners who attended screenings. The city of Aurora, Illinois, complained that the film was "scandalous, indecent, immoral, lewd, and obscene," and successfully managed to bar its local exhibition. Clearly, state and municipal authorities were still able to exert their power to censor and prohibit the exhibition of particular films. In 1965 a Supreme Court decision, *Freedman v. The State of Maryland*, declared this practice unconstitutional, and by 1981 state and local film boards had disappeared.

In the 1960s an influx of foreign films with a stronger adult content, and the emergence of a postclassical Hollywood, with a new wave of directors drawn to a more aggressive and "truthful" cinema, rendered the old Code system unusable. The Production Code was dismantled in 1968, and a ratings system was introduced in its place. This system had four classifications ranging from "G" (Suggested for General Audiences) through "X" (Persons Under 16 Not Admitted; the age was increased to 17 in 1972). The "X"-rating was associated predominantly with films of a pornographic nature, and for some there was a stigma attached to receiving the classification. The art film *Henry & June* (1990) became the first film to receive the new "NC-17" rating, designed to distance certain films with explicit sexual content from any associations with pornography. Nevertheless, some "NC-17"–rated films, such as *Kids* (1995) and *Requiem for a Dream* (2000), retained the stigma, with the major video-rental chains, Blockbuster and Hollywood, refusing to carry such titles.

BRITISH FILM CENSORSHIP

Film censorship in the United Kingdom began initially with the aim of controlling flammable nitrate film stock. In 1909 the first Cinematograph Act was passed, giving local authorities the right to license buildings for the screening of film only if they met the required fire-prevention standards. However, the terms of the act were wide open and were very soon interpreted for other purposes. In 1910 the London County Council successfully

The suggestive image of Carroll Baker in* Baby Doll *(Elia Kazan, 1956) caused censorship concerns at the time of the film's release. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

applied the act to restrict the showing of films on Sundays. It was recognized that the act had also enabled local authorities to have legal powers of film censorship. Sensing the difficulties of allowing regional bodies to make their own regulation decisions, fearful of government intervention but also keen to polish its own image as a respectable form of entertainment, the film industry approached the Home Secretary in 1912 with a request to establish an independent and centralized board of censorship. In late 1912 the film industry established the British Board of Film Censors (BBFC, later the British Board of Film Classification) with approval from the Home Office.

The BBFC began viewing films on 1 January 1913 with the declared aim of being "a purely independent and impartial body, whose duty it will be to induce confidence in the minds of licensing authorities and of those who have in their charge the moral welfare of the community generally." The Board had a significant effect on the censorship of films, but it did not change its essential nature. The local authority remained the final court on whether a film should be screened, censored, or banned, even if it had been passed uncut by the BBFC. The local councils largely supported the BBFC's decisions, but there have been notable exceptions such as *Monty Python's Life of Brian* (1979), a film accused of blasphemy by pressure groups but which was classified "AA" (admission prohibited to anyone under 14). It was banned by eleven local authorities, with sixty-two enforcing the classification and twenty-eight reclassifying it "X" (admission prohibited to anyone under 18). In a rare instance, the film *Dawn* (1928), the World War I story of nurse Edith Cavell, was banned by the BBFC at the insistence of the Foreign Office, which did not wish to upset Germany. But, in opposition, it was passed by many local authorities.

From 1913 to 1932 the BBFC published in its annual reports a list of prohibited film content. Not a code, these lists became known after 1916 as O'Connor's rules (after the new BBFC president T. P. O'Connor, who presented a forty-three-point list). Subject to ridicule, the lists were discontinued in 1932, with films later judged on individual merits. In 1929, for instance, the list included the prohibition of "stories tinctured with salacious wit," "sensual exposition of Eugenic doctrines," "women fighting with knives," "libels on the British nursing profession," "provocative and sensuous exposure of girls' legs," and "abdominal contortions in dancing." From its beginning, the BBFC had an advisory two-point certification system—the "U" certificate, which indicated films especially suitable for children, and the "A" certificate, which indicated films generally suitable for public exhibition—and in 1921 these were formally adopted for the first time.

There had been repeated debates concerning an adults-only category, with proposals for an appropriate certificate being made as early as 1921. In response to the increasing number of American horror films, a new category of film classification was created in January 1933. The new "H" (for "Horrific") classification was purely advisory and did not alter the admission procedures that were already in place, still allowing children into the films if accompanied by a parent or bona fide guardian. This "horrific" category mixed horror films with non-horror films, such as Abel Gance's 1938 antiwar movie *J'accuse!* and a 1945 United Nations war crime film. The "H" became a film certificate only in June 1937, when it was made the first adults-only certificate in the United Kingdom (admission prohibited to anyone under 16). In January 1951 the "H" was subsumed into the newly created "X" certificate (admission prohibited to anyone under 16; increased to the age of 18 in 1970; in 1982 replaced by a new "18" certificate). Arthur Watkins, the secretary of the BBFC in 1951, described "X" films as not "merely sordid films dealing with unpleasant subjects but films which, while not being suitable for children, are good adult entertainment." The BBFC currently operates eight film and video classifications—from "Uc" (Universal, but especially suitable for very young children), to "R18" (for screenings in licensed sex cinemas, for sex videos that are available only in licensed sex shops, and to persons aged 18 and over).

PRESSURE GROUPS AND THE MEDIA

Although government and local authorities are most responsible for the regulation of movies, moral protest groups can exert enormous pressure on a film that they have deemed to be against their beliefs. National and local elected officials, television broadcasters, and cinema chains have been targeted by organized campaigners who write letters of complaint or form demonstrations outside specific venues. The many pressure groups who have targeted films have included the religious organization the Festival of Light, which in the United Kingdom argued that *The Devils* (1971) and *The Last Temptation of Christ* (1988) were blasphemous; and family protection groups such as mediawatch-uk (formerly the National Viewers' and Listeners' Association, founded in 1965, and led by Mary Whitehouse), which has campaigned against violent films such as *Baise-moi* (2000). In the United States, the gay rights group Queer Nation (formed in 1990) attacked *Basic Instinct* (1992) as homophobic; feminist groups such as Women Against Violence Against Women assailed *Dressed to Kill* (1980) as misogynistic; and ethnic protest groups have variously picketed against the racial representations of Native Americans in *A Man Called Horse* (1970), Italian Americans in *The Godfather* (1972), Puerto Ricans in *Fort Apache the Bronx* (1981), Cuban Americans in *Scarface* (1983), and Asian Americans in *The Year of Living Dangerously* (1982), *Black Rain* (1989), and *Rising Sun* (1993). The popular press can be the most effective tool in generating a moral campaign against a marked film. Thus pressure groups have taken out full-page newspaper ads condemning a production. For instance, the Catholic League advertised in the *New York Times* against Disney and Miramax for distributing *Priest* (1994), a film it considered blasphemous for its depiction of sexual acts among members of the clergy.

In the United Kingdom the British press was central to debates surrounding the cinema release of *Crash* (1996), which *The Standard* and its reviewer, Alexander Walker, pronounced as depraved. In the 1980s and 1990s, the main target in the United Kingdom was film on video, reflecting the concern that the age of the viewer within the home cannot be controlled (nor the power of the viewer to replay or pause an image). Originally, certification did not apply to video in the United Kingdom, with no age-related limitations. In the initial boom of the video age, from 1979 to 1982, many controversial films slipped out on release with sensational covers exploiting content in order to attract consumers among a mass of video shop choices. It was the covers for videos such as *Lager SSadis Kastrat Kommandantur* (*SS Experiment Camp*, 1976) and *Cannibal Holocaust* (1980) that drew attention to these films. This developed into a moral panic orchestrated by the press and newspapers such as the *Daily Mail*, with its "Ban the Sadist Videos" campaign; in response, the Director of Public Prosecutions drew up a list of sixty actionable titles, of which thirty-two were to become banned films, including the notorious titles—so-called "video nasties"—*I Spit on*

Peter Watkins's* The War Game *(1965) was banned by a nervous BBC because of its believable depiction of a nuclear attack on Great Britain. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Your Grave (also known as *Day of the Woman*, 1978), *The Driller Killer* (1979), and *The Evil Dead* (1981).

In 1982 a series of prosecutions took place against five films that had been charged under the Obscene Publications Act, with police seizing all tape copies. With the press fueling the moral panic by publishing stories of supposed criminal and delinquent behavior directly linked to the content of "video nasties," a new government bill was introduced, the Video Recordings Act (VRA) of 1984, which implemented video classification under the control of the BBFC. The number of examiners at the BBFC rapidly increased from four to fifty to address the quantity of videos that needed classifying. In 1994 the Criminal Justice Act extended the terms of the VRA, with an emphasis on the effect horrific videos may have on children. The act had been influenced by a section of British politicians, supported by the group Movement for Christian Democracy, that viewed the death of a two-year-old child, James Bulger, at the hands of two ten-year-old children, as the result of exposure to video violence. The film at the center of this panic, *Child's Play 3* (1991), became the scapegoat in a media witchhunt that lead to *The Sun* newspaper famously carrying a full front-page image of charred tape copies of the movie within the headline "For the sake of ALL our kids. . .BURN YOUR VIDEO NASTY."

EXHIBITION AND DISTRIBUTION

Central to decisions on the regulation and censorship of film are questions of audience suitability and maturity. Domestic reception of film has raised concerns over unregulated consumption, with video and television versions of films receiving greater censorship. But in one famous case, a film that had been made specifically for British television, Peter Watkins's *The War Game* (1965), was banned from being shown on the BBC following government intervention. Made to mark the twentieth anniversary of the dropping of the bomb on Hiroshima, this drama-documentary depicting the horrors of a nuclear attack on Britain was withdrawn, as the

government said it contained "inaccuracies." The struggle to have this important political film seen by the public began with a limited theatrical release at London's National Film Theatre in 1966. With an "X" certificate and cinema chains refusing to exhibit the film, its national release was mainly through church and community halls, where it was booked as an educational screening by groups opposed to nuclear weapons such as CND and the Quakers. Despite *The War Game*'s winning of an Academy Award® for Best Documentary in 1967, the BBC refused to lift its ban on the film until 1985.

Historically, the BBFC had refused to classify political films, waiting until 1954 to grant an "X" certificate to Sergei Eisenstein's 1925 film, *Bronenosets Potyomkin* (*Battleship Potemkin*). It had banned the film in 1926 famously declaring that cinema "is no place for politics." The recently introduced "X" certificate was designed to allow many of the foreign films of directors such as Akira Kurosawa, Ingmar Bergman, and Michelangelo Antonioni to be passed uncut. The censor was now prepared to view this new world cinema as art cinema, to take into account the film's artistic intentions and the maturity of its probable audience. The view of the BBFC was that a foreign film shown only in art cinemas and by a smaller audience was "less likely to produce criticism." Such a view allowed Vittorio De Sica's *La Ciociara* (*Two Women*, 1960), with its depiction of a double rape, to be passed uncut, though when the film went on general release and was shown to a wider audience, the scene was removed.

As an extreme example of controlled distribution, Stanley Kubrick's *A Clockwork Orange* (1971)—a film that had been banned in the Canadian provinces of Alberta and Nova Scotia, among other places—had been passed uncut by the BBFC but was unavailable for screening or broadcast in the United Kingdom for more than twenty-five years, after Kubrick requested that Warner Bros. withdraw all prints from circulation. British newspapers had begun reporting cases of copycat acts of violence, in which juveniles were apparently inspired by the content of the film; it was rumoured that Kubrick began receiving death threats, and in 1973 the film was withdrawn. Its removal was heavily enforced by lawyers, which resulted in the successful prosecution of the Scala, a cinema that dared to present a screening in 1992, and an injunction (later lifted) on British television's Channel 4 to prevent it from showing twelve extracts from the film in 1993. The film was released again in the United Kingdom only following Kubrick's death in 1999.

The cult that grew around *A Clockwork Orange* made the poster for the film an iconic image. Other posters and advertising material for films have been denied exposure, and though replacement images are found, the cultural impact of the movie is adjusted. In the United Kingdom, one of the most powerful poster-regulating authorities is London Transport, which owns the advertising sites on the underground and key billboards on its aboveground properties. In 1959 it banned a poster for a double bill of *The Alligator People* and *Return of the Fly*, for fear that it would frighten children who would be in central London in large numbers for Christmas shopping; in 1989 it removed part of a poster for Peter Jackson's film *Bad Taste*, which featured an alien with its middle finger raised, that was deemed offensive; and in 1994 it filled in a gap in the split skirt of Demi Moore displayed in the advertising for *Disclosure*, which it considered erotically charged.

SEX AND VIOLENCE

The sensational and exploitable elements of sex and violence have created the biggest debates in film censorship. Under the new "X" rating in the United States, a wave of 1970s "porno chic" or "middle-class porn" appeared on movie screens, exploiting the commercial possibilities of an adults-only rating. In films such as *Deep Throat* (1972) and *The Devil in Miss Jones* (1973), explicit, nonsimulated, penetrative sex was presented as part of a reasonable plot and with respectable production values. Some state authorities issued injunctions against such films to protect "local community standards"; in New York the print of *Deep Throat* was seized mid-run, and the film's exhibitors were found guilty of promoting obscenity. *Caligula* (1979), financed by *Penthouse* magazine, was one of the few of these films to make it to the United Kingdom but only after heavy cuts and initial seizure by British customs. In New Zealand *Deep Throat* was eventually passed in 1986, yet it remains to be shown; only one cinema tried to organize a screening but was thwarted by the city council that owned the building's lease. Such is the tight regulation of sex in the cinema that its history has been one of a series of certificated firsts. In the United Kingdom this has included the first film to show pubic hair (Antonioni's *Blowup*, 1966), the first film to depict full frontal nudity (the Swedish production *Puss Misterije organizma* [*W.R.—Mysteries of the Organism*], 1971), and the first theatrically distributed film to depict the act of fellatio (*Intimacy*, 2001). Definitions of sexual explicitness vary widely across national cinemas, with *Belle époque* (1992) and *The Piano* (1993) banned in the Philippines.

Sex crime has generated particular concern. In 1976 the BBFC claimed that, in that year, it had viewed fifty-eight films depicting "explicit rape," declaring scenes that glorified it as "obscene." As opposed to questions of

"indecency," which have been applied to sexual explicitness, films charged with being obscene have been viewed as having "a tendency to deprave and corrupt" and been liable to prosecution. The art-sex film *Ultimo tango a Parigi* (*Last Tango in Paris*, 1972), with its acts of sodomy and degradation, is one of the most notorious films to depict sexual violence. The film was banned by several UK and US local authorities. The film was also banned in Portugal (from 1972 to 1973) and in Italy (from 1972 to 1987), with federal authorities there filing five separate charges against named participants in the production, including lead actors Marlon Brando and Maria Schneider.

An explicit rape is part of the extreme horrors of *The Evil Dead*, with a woman assaulted by trees in a possessed forest. This scene was originally left uncut by the British censor but later removed: the chief censor, James Ferman, said "initially we did not think anybody would identify with a tree." In Germany the film was originally banned for having violated the "dignity of humankind." It was not until 1992 that the decision was overturned, with the German High Court ruling that the zombies in the film were not human and therefore their dignity had not been violated. Key guidelines exist within film censorship regarding screen violence. In the United Kingdom the censor is most concerned with what is known as the process shot, the point at which the weapon makes contact with the victim's body. The shots prior to this, showing the wielding of the weapon, are known as the "occasion"; the shots that follow, depicting the effect of the action, are known as the "price." The employment of "everyday implements" in violence is a concern, with the slasher film *The Burning* (1981) first receiving cuts for its explicit process shots and then later banned on video for its scenes of mutilation and harm using garden shears. Censors are also concerned by "overkill," or the repeated use of a weapon on a victim, and by its being tugged or twisted. There is also the issue of "personalized violence": in a film such as *Cliffhanger* (1993), attacks on Sylvester Stallone's character were subject to more cuts because of the audience's assumed empathy with the lead actor.

SEE ALSO *Horror Films; Pornography; Religion; Sexuality; Spectatorship and Audiences; Violence*

FURTHER READING

Bernstein, Matthew, ed. *Controlling Hollywood: Censorship and Regulation in the Studio Era*. London: Athlone Press, 2000.

Black, Gregory D. *Hollywood Censored: Morality Codes, Catholics, and the Movies*. Cambridge, UK, and New York: Cambridge University Press, 1994.

Conrich, Ian, and Julian Petley, eds. "Forbidden British Cinema." Special issue of *Journal of Popular British Cinema* 2 (2000).

Couvares, Francis G., ed. *Movie Censorship and American Culture*. Washington, DC and London: Smithsonian Institution Press, 1996.

Doherty, Thomas. *Pre-Code Hollywood: Sex, Immorality, and Insurrection in American Cinema, 1930–1934*. New York: Columbia University Press, 1999.

Lewis, Jon. *Hollywood v. Hard Core: How the Struggle over Censorship Saved the Modern Film Industry*. New York and London: New York University Press, 2000.

Lyons, Charles. *The New Censors: Movies and the Culture Wars.* Philadelphia: Temple University Press, 1997.

Mathews, Tom Dewe. *Censored*. London: Chatto and Windus, 1994.

Petrie, Ruth, ed. *Film and Censorship: The Index Reader*. London and Washington, DC: Cassell, 1997.

Robertson, James C. *The Hidden Cinema: British Film Censorship in Action, 1913–1975*. London and New York: Routledge, 1989.

Sova, Dawn B. *Forbidden Films: Censorship Histories of 125 Motion Pictures.* New York: Checkmark Books, 2001.

Ian Conrich

CHARACTER ACTORS

In the casting hierarchy of most films leading men and leading ladies are at the top, followed by actors who populate the cast by colorfully but realistically embodying a range of characters. In films and television virtually all actors below the rank of star and above bit players are supporting actors, although not necessarily all are character actors. The term is ambiguous: to many it is an honor to be called a character actor, as it suggests fully developed skills that enable the actor to play almost any part within limits. It also suggests experience and seasoning, often on stage, film, and television, as in the phrase, "veteran character actor." But to others, it seems a slight, a designation of subordinate rank.

Moreover, the terms "character actor" and "supporting actor" are often confused with each other, although there are clear distinctions between them. A supporting actor plays a role subsidiary to the leads in terms of narrative centrality and screen time. Throughout film history many actors being groomed for stardom, or those who just miss out on the star rank, have played supporting parts, including Macdonald Carey (1913–1994) in *Shadow of a Doubt* (1943); Teresa Wright (1918–2005) in *Mrs. Miniver* (1942) and *Best Years of Our Lives* (1946); Gig Young (1913–1978) in *Teacher's Pet* (1958); Tony Randall (1920–2004) in *Pillow Talk* (1959); Colin Farrell (b. 1976) in *Minority Report* (2002); Alec Baldwin (b. 1958) in *Pearl Harbor* (2001) and *The Aviator* (2004). These are lead types in supporting roles. Yet within some films there is no question that the actors are character actors—Thelma Ritter (1905–1969) in *Pillow Talk*, and Patricia Collinge (1892–1974), Henry Travers (1874–1965), Hume Cronyn (1911–2003), and Wallace Ford (1898–1966) in *Shadow of a Doubt*. The actors are marked by the eccentricity of their appearances and voices and by the fact that compared to those in the first list they have played a wide range of characters in a great many films. The character actor usually possesses ordinary, though distinctive, looks and is marked by the ability to transform into such a variety of characters that the character in each film, not the actor (or the actor's own personality), predominates. This is why audiences often recognize character actors without being able to name them, a "problem" that Tony Randall probably never had. However, the film industry does need star character actors for lead roles in some films, such as Lon Chaney (1883–1930) or Charles Laughton (1899–1962) as Quasimodo in *The Hunchback of Notre Dame* (1923, 1939), David Strathairn (b. 1949) as Edward R. Murrow in *Good Night, and Good Luck* (2005), or Philip Seymour Hoffman (b. 1967) as Truman Capote in *Capote* (2005). The 2005 Academy Awards® played out a full role reversal, with George Clooney (b. 1961), a classic leading man type, winning Supporting Actor (for *Syriana*, 2005), and Philip Seymour Hoffman, a prototypical character actor, generally in supporting roles, winning Best Actor, for *Capote*.

THE CLASSICAL STUDIO ERA

The star system that developed in the early decades of the film industry prized certain highly photogenic men and women of great physical beauty and charisma. Yet early on, the public also took to its heart actors who were not so much personalities as chameleons capable of creating a range of characters. In the 1920s, Lon Chaney, "The Man with the Thousand Faces," intrigued audiences just as much as Greta Garbo or Rudolph Valentino. The

public also embraced actors who looked like people they might know in life, especially after the coming of sound brought scores of stage actors before the cameras and a more realistic aesthetic to the cinema. The top box-office star for two years in the early 1930s was Marie Dressler (1868–1934), an earthy and homely actress in her sixties. Also during the early talkie era, when acting experience seemed briefly to matter more than looks, the Academy Awards® for Best Actor went to the elderly thespian George Arliss (1868–1946) and to such expressive but physically ungainly talents as Wallace Beery (1885–1949) and Charles Laughton. Even the matinee idol Fredric March (1897–1975) tied with Beery for the 1931–1932 Best Actor award by playing leading man *and* character actor in a single film: *Dr. Jekyll and Mr. Hyde*.

Therefore, when journalistic accounts of the late 1960s and early 1970s tried to describe such unglamorous lead actors as Dustin Hoffman (b. 1937), Gene Hackman (b. 1930), and Al Pacino (b. 1940) as examples of the "character actor as star," the idea was not new. Yet it always seems exceptional, especially after several decades of the studio system when glamorous stars were backed up by platoons of ordinary looking but prodigiously talented actors and actresses. Comparing the making of a film to the building of a table, director Frank Capra (1897–1991) said, "On the top of my table, which is bright and shiny, I have these lovely dolls that are my leading actors and actresses. But it is not a table until I put legs under it, and those are my character people. That's what holds my picture up" (Davis, *The Glamour Factory*, pp. 122–123).

During the studio era, the appearance of certain character actors was as much a mark of high-quality moviemaking as lavish production values or prestigious story properties. Some character players were as identified with a single studio as the stars were. Peter Lorre (1904–1964) or Sidney Greenstreet (1879–1954), inevitably meant that the movie they were in was from Warner Bros.; the appearance (except when they were loaned out) of Jane Darwell (1879–1967), Celeste Holm (b. 1919), or Charles Coburn (1877–1961) meant Twentieth Century Fox; Frank Morgan (1890–1949) or Louis Calhern (1895–1956) signaled an MGM picture. Others showed up in the films of any number of production companies in a single year. These were the actors like Porter Hall (1888–1953), Beulah Bondi (1888–1981), Gene Lockhart (1891–1957), and Henry Travers (1874–1965) who appeared in film after film in the studio period but were not tied to a particular studio. Other national cinemas had essential "character people" as well. The French films of the 1930s are as unimaginable without such stalwarts as Jules Berry (1883–1951) or Marcel Dalio (1900–1983) (who later worked extensively in Hollywood) as American films would be without Eve Arden (1908–1990) or Edward Everett Horton (1886–1970).

Examples of the value of character actors are legion. In 1939, when Hollywood produced an unparalleled number of classic films, half of them seemed to feature Thomas Mitchell (1892–1962), who played prominent roles that year in *Stagecoach*, *Gone with the Wind*, *Only Angels Have Wings*, *Mr. Smith Goes to Washington*, and *The Hunchback of Notre Dame*. Despite his seemingly ubiquitous presence in films throughout the 1930s and 1940s, Mitchell, like other Hollywood character actors, returned periodically to the stage; in the 1950s he also became a fixture of TV drama anthology programs, live or filmed, leading the parade of actors below the star-level who streamed from the fading movie studios to the opportunities offered by the new medium.

As an example of the importance of character actors to the texture, rhythm, and drama of a film, consider *High Noon* (1952), a movie made in the first days of independent production in the early 1950s but with a cast seasoned in the studios. Known for its elegance of design, this suspenseful western told in real time won a Best Actor Oscar® for Gary Cooper as Marshal Will Kane, and also offered opportunities for a range of character actors to show their stuff. These included not only Thomas Mitchell and other familiar faces such as Otto Kruger (1885–1974), Lon Chaney Jr. (1906–1973), and Harry Morgan (b. 1915), but young actors Lloyd Bridges (1913–1998) and Lee Van Cleef (1925–1989), who had been stuck in B movies; the Mexican-born actress Katy Jurado (1924–2002), typed in ethnic parts; a then-ingenue, Grace Kelly (1929–1982); and a young Jack Elam (1918–2003), who would put in a memorable turn years later in a *High Noon* pastiche, *C'era una volta il West* (*Once Upon a Time in the West*, 1968). The compulsory narrative economy that the film calls attention to by its very structure requires each of the actors to establish character briskly.

The ensemble of *High Noon* does what the casts of all films do, except that the limited place and time setting—a small frontier town between 10:32 and 12:00 on a Sunday morning in the early 1890s—throws the ensemble *as* an ensemble into unusually vivid relief. The way the characters, one by one, refuse the marshal's request for help turns the spotlight onto even the smallest speaking part. By a slight swagger, Lloyd Bridges establishes his character as brash, ambitious, and essentially selfish—"too young," as Kane tells him. Jurado needs to convey strength and intelligence, and she manages to do so, while not entirely succeeding in throwing off the "hot-blooded Latina" stereotype the film imposes upon her. In a scene in which she curtly and abruptly dismisses Harvey (Bridges), her current lover, she has to turn

Character actors Thomas Mitchell (right), along with John Carradine (left) and the appositely named Donald Meek (center) in* Stageocach *(John Ford, 1939). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

convincingly from mocking but affectionate laughter and humor to anger and indignation. A movie in which most of the characters except the hero and heroine become unsympathetic, *High Noon* creates a number of types familiar from westerns, and then works against their usual meanings. Costuming and makeup have a great deal to do with the performances. The saloon-keeper (Lucien Prival, 1900–1994), for instance, is typed as a dude, with slicked-back hair, a moustache, white shirt and bowtie, and a corset pulled over his bicep. This complements the character, who is written as a smooth, complacent loudmouth.

Authoritative actors like Kruger and Mitchell, as the judge and the mayor, respectively, play their accustomed roles, only in a place where authority is being abandoned, replaced by expediency and complacency. Mitchell, who frequently played bloviating orators and other long-winded types, is in the background through most of the film, but emerges at the climax of the long church scene to give a lengthy, prevaricating speech. The mayor's address starts out seemingly in support of the marshal but ends up naming Kane as the cause of the impending trouble. He urges Kane to flee in the hopes that if the killers do not find their target, they will quietly leave town. Mitchell speaks in a steady, practiced and confident rhythm and cadence that belies the mayor's cowardly, head-in-the-sand attitude. Moreover, Mitchell's speech enhances Gary Cooper's performance and increases the audience's identification with the character Cooper plays. Kane is waiting for his friend the mayor to begin urging the men to join him in confronting the threat to their town; reaction shots to Cooper emphasize his dismay at the failure of people he trusts to do what he, Kane, sees as obviously right. When Mitchell gets to the payoff of his speech, he intones the lines, "You better get out of town, Will,

ED HARRIS

b. Tenafly, New Jersey, 28 November 1950

Prominent American character actor, a frequent presence in films of the 1980s, 1990s, and 2000s, Ed Harris is a slight, wiry fair-haired man with liquid grey eyes and a resonant baritone voice. He may be as well-known to moviegoers as the biggest stars, occasionally playing leads but usually taking well-chosen supporting parts. In many of his films Harris has but a handful of scenes, yet his character is the one viewers often remember.

Harris is a chameleon, convincing as a Nazi assassin in one film (*Enemy at the Gates*, 2001), a comically befuddled military base commander in another (*Buffalo Soldiers*, 2001), a hard-nosed CIA-type in a third (*A Beautiful Mind*, 2001), a kindly small town football coach in a fourth (*Radio*, 2003). However, he rarely alters his physical appearance, seldom covering his bald head with any kind of hairpiece except when he has to resemble an actual person (as, for example, head of NASA Mission Control Gene Kranz in *Apollo 13*, 1995). And while he may have become identified with authoritarian roles of a military and/or national security bent, he is equally convincing playing the rowdy husband of country singer Patsy Cline (*Sweet Dreams*, 1985), a poet dying of AIDS (*The Hours*, 2002), or one of the predatory salesmen in *Glengarry Glen Ross*, 1992). He is reminiscent of the best character actors of the Hollywood classical era. Like Thomas Mitchell, Claude Rains, and Arthur Kennedy, he can create a character who is villainous or sympathetic, authoritative or pitiful, seemingly by making a few slight adjustments to his gaze, posture, walk, and diction.

Harris studied theater at the University of Oklahoma and began his professional career in commercials and TV series guest spots before being cast in *Knightriders* (1981) and *Creepshow* (1982) by horror cult film director George Romero. Harris's breakthrough came in *The Right Stuff* (1983), in which he gave a spot-on portrayal of astronaut John Glenn, imbuing him with a touch of messianic self-delusion. Also in 1983, he made his New York stage debut in Sam Shepard's *Fool for Love*, for which he won an Obie.

Harris has received four Academy Award® nominations as of 2004, three of them for Best Supporting Actor. His career peak to date came in 2000 when he portrayed the painter Jackson Pollock in a dream project that also marked his directorial debut and brought him an Academy Award® nomination for Best Actor. As with many male character actors, advancing age has been good to Harris, with wrinkles and lines enhancing his aura of authority, and increased gravel in his already rich voice intensifying the sense of life experience.

RECOMMENDED VIEWING

The Right Stuff (1983), *Under Fire* (1983), *Walker* (1987), *The Abyss* (1989), *State of Grace* (1990), *Glengarry Glen Ross* (1992), *Apollo 13* (1995), *Nixon* (1995), *The Truman Show* (1998), *Pollock* (2000), *A Beautiful Mind* (2001), *Radio* (2003), *A History of Violence* (2005)

FURTHER READING

Fein, Esther B. "Shaking a Hero Image." *The New York Times.* 22 July 1985: C13.

Harrison, Helen A. "Recreating Pollock, Gingerly." *The New York Times*. 16 February 2001: E1.

Kimmelman, Michael. "Frame by Frame, an Action Film Dripping with Art. " *The New York Times*. 10 December 2000: AR15.

Dennis Bingham

while there's still time," with a "we care about you" empathy that proves false when he reaches the end: "It's better for you"—pause—"and it's better for us," the hardness and quickness of his delivery of the last line leaving no doubt as to the betrayal it signifies.

Mitchell usually played weary authority figures, flawed and alcoholic, like Doc Boone in *Stagecoach* or Diz, the hard-bitten newspaperman in *Mr. Smith*, or beloved and benign like Pa O'Hara in *Gone with the Wind* or the ineffectual Uncle Billy in *It's a Wonderful Life* (1946). While Mitchell could also infuse competent, efficient functionaries like Tumulty, Wilson's political aide and White House Chief of Staff in *Wilson* (1944), Darryl Zanuck's gargantuan biopic of Woodrow Wilson, with an air of blarney and drunken Irish charm, a stereotype was never far from any of Mitchell's portrayals. Like most character actors of his era, Mitchell played types, but in a system that counted on actors to invest their

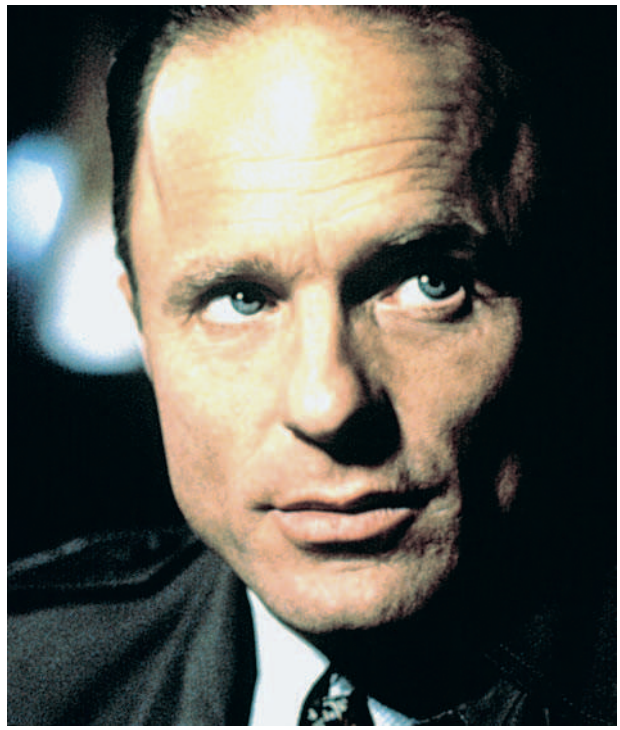
types with individuality and humanity, making them into differentiated characters.

CONTEMPORARY HOLLYWOOD

Although character actors as a group are associated with the studio period, they are also valued in the New Hollywood. In the more naturalistic context of film acting since the 1960s, the ordinariness of character actors is their stock in trade, belying though it does their idiosyncrasy and frequently their range. In one evening at the movies in September 1979 Charles Durning (b. 1923) was seen in *Starting Over*, a film then being sneak-previewed; in *North Dallas Forty*, the theater's regular feature; and in the coming-attractions trailer for yet a third movie, *When a Stranger Calls*. Continuing this cyclical, generational theme, in 2002 John C. Reilly (b. 1965), the kind of supporting actor, who, like Mitchell and Durning, is called "dependable" by reviewers, had featured roles in three of the five Academy Award® nominees for Best Picture: *Chicago*, *The Hours*, and *Gangs of New York*. The year before, Jim Broadbent (b. 1951), a "reliable" British character actor, had played key roles alongside three of the Best Actress nominees, Judi Dench (b. 1934) in *Iris*, Nicole Kidman (b. 1967) in *Moulin Rouge*, and Renee Zellweger (b. 1969) in *Bridget Jones's Diary*. After all this fine support, the least the Academy could do was name Broadbent the year's Best Supporting Actor, which it did, for *Iris*. After films made them known, Durning, Reilly, and Broadbent all found on the stage, where each of them started, a fount of lead roles. Furthermore, Durning, a veteran of D-Day who continued to maintain a full work schedule in his eighties, also found television to be a steadier source of meaty roles than the movies, just as Thomas Mitchell had five decades before.

Very occasionally, actors have broken through to lead roles and stardom after years of character parts: examples are Walter Matthau (1920–2000), Lee Marvin (1924–1987), Tommy Lee Jones (b. 1946), Morgan Freeman (b. 1937), and Paul Giamatti (b. 1967). Others, such as Claude Rains (1899–1967), Kathy Bates (b. 1948), Mary Steenburgen (b. 1953), John Heard (b. 1946), Alfre Woodard (b. 1952), Ed Harris (b. 1950), and Jon Voight (b. 1938), receded into character roles after taking a run at stardom. Women, in the gender caste system of Hollywood, are more likely than men to fall from lead roles to character parts after age forty, and are much more likely to find work on television than in films.

Character actors, unlike some stars, are usually equally adept at drama and comedy. The same qualities that make these actors effective as menacing heavies or pathetic victims can render them comic as well. For example, Durning, a skilled farceur, started in films playing tough cops and other gruff professionals in *The Sting* (1973), *The Front Page* (1974), *The Hindenburg* (1975), *Dog Day Afternoon* (1975), and others. A former hoofer, Durning was nominated for Best Supporting Actor, the only nomination accorded the musical comedy *Best Little Whorehouse in Texas* (1982), in which he appeared in a single scene as a prevaricating singing governor in a show-stopping number, "Sidestep." The same year he conveyed ardor, hurt feelings, and embarrassment, all with delicate comic timing, as a would-be suitor to Dustin Hoffman-in-drag in *Tootsie*. Years later he played broad comedy in two Joel and Ethan Coen pastiches, *The Hudsucker Proxy* (1994) and *O Brother, Where Art Thou?* (2000) (as another dancing governor), which pay homage to the breakneck comedies of Capra and Preston Sturges (1898–1959) with their large retinues of character actors (often the same ones shared between them). Short, overweight, with a bulbous nose, Durning was probably born to play W. C. Fields in some never-to-be-made biopic, but will have to settle instead for the anti-Fields, Santa Claus, whom Durning has portrayed five times to date in TV films or movies made for the children's video market, such as *Elmo Saves Christmas* (1996).



Ed Harris in* Glengarry Glen Ross *(James Foley, 1992).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

SEE ALSO *Acting; Casting; Star System; Stars; Studio System; Supporting Actors*

FURTHER READING

Davis, Ronald L. *The Glamour Factory: Inside Hollywood's Big Studio System*. Dallas, TX: Southern Methodist University Press, 1993.

DeCordova, Richard. *Picture Personalities: The Emergence of the Star System in America*. Urbana: University of Illinois Press, 1990.

Dyer, Richard. *Stars*. London: British Film Institute, 1979.

Naremore, James. *Acting in the Cinema*. Berkeley: University of California Press, 1988.

Roof, Judith. *All about Thelma and Eve: Sidekicks and Third Wheels*. Urbana: University of Illinois Press, 2002.

Dennis Bingham

CHILD ACTORS

Child performers have had important roles in cinema history, from the baby daughter of Auguste Lumière being fed by her pioneering father in an 1895 actuality film to eleven-year-old Haley Joel Osment earning an Oscar® nomination for his dynamic acting in *The Sixth Sense* (1999). Sometimes children are showcased in films that are directed toward child audiences, but their most notable appearances tend to be in films for adults—films that reflect on childhood from an older and wiser view or that explore the relationships between children and adults. Curiously, however, very few child actors are able to maintain their success and visibility as they grow into adulthood, quite possibly because audiences have difficulty accepting child stars' physical and mental changes when they grow into adults themselves. This has resulted in many child actors gaining fame at a young age, only to fade into obscurity as they mature.

EARLY CHILD STARS

Throughout early film history, children were central to some movies, such as the title characters in *Jack and the Beanstalk* (Edwin S. Porter, 1902) and *The Adventures of Dollie* (D.W. Griffith, 1908), and in such parables as *The Land Beyond the Sunset* (1912). Yet as the Hollywood star system developed in the 1910s, many children's roles were filled by established adult actors like Mary Pickford (1892–1979), who played the title role of a ten-year-old in *The Poor Little Rich Girl* (1917) at the age of twenty-four. In 1919, Lillian Gish (1893–1993) played the role of a childlike waif in *Broken Blossoms* (1919) at twenty-three, and her adult co-star in that film, Richard Barthelmess (1895–1963), played the role of a boy in *Tol'able David* (1921) at twenty-six. This convention, which may have been due to Hollywood's grueling work schedule in those days and would have been prohibitive for real children, made the emergence of authentic child stars seem unlikely.

Yet in 1921, an adult performer, Charlie Chaplin (1889–1977), introduced the first actor to become famous in films as a child—Jackie Coogan (1914–1984). Chaplin cast Coogan as a seven-year-old in *The Kid* (1921), a tender story in which Chaplin's popular tramp character adopts an orphaned boy. Coogan's performance was remarkably emotional and assured, quickly earning him further roles in films like *Oliver Twist* (1922), *Daddy* (1923), and *A Boy of Flanders* (1924). His success soon made him the youngest person in history to earn a million dollars, most of which his parents squandered over the course of his youth. Such exploitation of child actors led to the California legislature passing the Coogan Act in 1939, which was intended to protect acting children's assets.

Following Coogan's lead, many child stars emerged in the 1920s, and like Coogan, few of them retained their stardom beyond the decade. One of the youngest and most popular was an actress billed as Baby Peggy (b. 1918), who started making short comedies at only twenty months old. Peggy thrived in features like *Captain January* (1923) and *The Darling of New York* (1924), but she gave up film acting, and her screen name, in 1926. When she returned for a few movie roles as a teenager in the 1930s, she went by her real name, Peggy Montgomery, and retired from the business altogether in 1938.

Jackie Cooper with Wallace Beery in* The Champ *(King Vidor, 1931). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Less remembered child stars of the time included Ben Alexander (1911–1969), a popular juvenile performer of the 1910s and 1920s, who hit the high point of his career with a prominent role in *All Quiet on the Western Front* (1930), when he was nineteen; his career went into sharp decline thereafter. Anne Shirley (1918–1993) also had an initially prolific career, having started acting in 1922 at the age of five, and later making such classics as *Anne of Green Gables* (1934) and *Stella Dallas* (1937), for which she was nominated for a Best Supporting Actress Oscar®. Yet she too left show biz not long thereafter, retiring at the age of twenty-six.

Perhaps the most surprising decline befell Jackie Cooper (b. 1922), who got his start in the late 1920s as a member of the enduring *Our Gang* series and achieved widespread fame by the age of nine in *Skippy* (1931), for which he was the first child ever nominated for a Best Actor Oscar®. His next film, *The Champ* (1931), showed his tear-jerking skills to even greater effect, but by the time he made *The Devil Is a Sissy* (1936) as an adolescent, his notability was waning. Even though he began an auspicious series of films about teenager Henry Aldrich with *What a Life* (1939) and *Life with Henry* (1941), the series continued without him in 1942, when Cooper left to fight in World War II. When he returned, he was greeted with indifference, never regaining the fame he had as a child.

The most popular child star of the 1930s, and perhaps the most popular ever, was Shirley Temple (b. 1928). Temple's success obviously motivated Hollywood to promote child stars even more. Unlike Temple, some managed to hang onto their fame, or at least their careers, as adults. For example, Frankie Darro (1917–1976) started in child roles in the 1920s and gained greater visibility as an adolescent performer in such films as *Wild Boys of the Road* (1933). While he never became a

major star, he did make many films as an adult, his small frame and boyish looks allowing him to continue playing teenage roles in films like *Junior Prom* (1946), when he was almost thirty. In fact, teenage movie characters slowly became more common than their younger counterparts during the 1930s, with performers like Deanna Durbin (b. 1921), Judy Garland (1922–1969), and Mickey Rooney (b. 1920) making a significant impact.

While not as popular as Temple, Jane Withers (b. 1926) was another eminent child star in the pre-World War II era, and actually had her breakthrough role starring opposite Temple in *Bright Eyes* (1934). Withers showcased a wit and range that made her stand out from her peers, yet she too had difficulty moving beyond youthful roles and was rarely seen in movies after her teens. And as if the lessons of Baby Peggy had not been learned, the studios introduced two more characters with similar nicknames in the 1930s: Baby LeRoy (1932–2001) and Baby Sandy (b. 1938). LeRoy really was a baby, starring with W. C. Fields in many films starting at the age of one, and retiring from the screen at the uniquely young age of three. Sandy was highlighted in films as an infant just before World War II, but took the cue from her predecessor and retired in 1942, at four.

THE WORLD WAR II ERA

The war changed many cultural attitudes, both in the United States and abroad, and afterward children were viewed as less carefree and more conflicted. Perhaps the actor best exemplifying this change was Roddy McDowall (1928–1998), who started making films in Britain at the age of eight and became a star with his first Hollywood film, *How Green Was My Valley* (1941), when he was thirteen. McDowall's performance as a boy in a Welsh mining town was imbued with tender torment, and he brought that same sensitivity to his subsequent films, such as *My Friend Flicka* (1943). Another impressive actor of the war years was Margaret O'Brien (b. 1937), who began acting when she was four and found stardom the next year as the title character of *Journey for Margaret* (1942), a film about an English girl orphaned during the war. O'Brien appeared in eight films over the next two years, including *Lost Angel* (1943) and *Meet Me in St. Louis* (1944), earning her a special Academy Award® as the "outstanding child actress of 1944." Her output nonetheless slowed thereafter, although she won praise in the prominent role of Beth in *Little Women* (1949). Unlike McDowall, whose further acting work was prodigious, O'Brien had few notable roles after the early 1950s.

The child actor who can best make the claim for avoiding the curse of obscurity is Elizabeth Taylor (b. 1932), whose fame only increased as she aged beyond adolescence. Taylor started in movies in 1942 at the age of ten, with a striking beauty and endearing pathos that made her a sensation in *Lassie Come Home* (1943) and *National Velvet* (1944). She moved into teenage roles with ease, and unlike most other child stars, Taylor moved into adult roles while still in her teens, getting married at eighteen in *Father of the Bride* (1950) and having a child the next year in the sequel, *Father's Little Dividend* (1951). Her success grew even greater over the next two decades, making her one of the biggest stars in Hollywood history.

Another success story is that of Natalie Wood (1938–1981), whose performance as a skeptical child doubting the existence of Santa Claus in *Miracle on 34th Street* (1947) was further evidence of the hardening attitudes behind children's roles after the war. She continued in many minor films through the rest of her childhood and found her foremost roles later playing teenagers. Still, for every Elizabeth Taylor and Natalie Wood, there were numerous fading child stars like Bobby Driscoll (1937–1968), notable in *Song of the South* (1946) and *Treasure Island* (1950) but out of work by his early twenties, then dead at thirty-one, and Claude Jarman, Jr. (b. 1934), who won a special Academy Award® at the age of twelve for his very first film, *The Yearling* (1946), made a few movies as a teen, and finished acting for the big screen at twenty-two.

CHILD STARS AFTER THE 1950s

Children's roles in American movies over the following decades became less prominent as cultural attention shifted to teenagers, and Hollywood followed accordingly. Only a handful of significant child performers emerged in these years, and most enjoyed only one significant role as a child. Patty McCormack (b. 1945) was one such case: she was astonishing as the evil little girl in *The Bad Seed* (1956), then drifted into hipster teen roles in the 1960s.

Similar cases in this period included Brandon de Wilde (1942–1972), who won acclaim as an eleven-year-old in *Shane* (1953), one of the rare westerns with a meaningful child's role, then struggled to regain his stature as a teenager, with only one further hit, *Hud* (1963). At the age of sixteen, Patty Duke (b. 1946) played Helen Keller as a child in *The Miracle Worker* (1962), earning her the first Oscar® won in competition by a minor. Despite the successful television show she starred in afterward, her subsequent career was inconsistent and troubled. Linda Blair (b. 1959) startled audiences at the age of twelve in *The Exorcist* (1973), in a performance that was unimaginably demanding and disturbing and for which she was nominated for an Academy Award®. Thereafter, her roles and her movies

SHIRLEY TEMPLE
b. Santa Monica, California, 23 April 1928

Shirley Temple was an inspiring presence in American cinema of the 1930s. She first appeared on screen in 1932 as a three-year-old toddler in the risqué "Baby Burlesks" short subjects and continued acting in over fifty films thereafter. Her ability to warm audiences with her charismatic and ambitious spirit during the Depression set a standard for child performers that has never been equaled.

At first she appeared in many features and shorts with minor or uncredited roles. She then found sudden fame in 1934, when she was just six. Her first significant appearance that year was in *Stand Up and Cheer!*, which was followed by features where she took a central role: *Little Miss Marker*, *Baby Take a Bow*, *Now and Forever*, and *Bright Eyes*. By the end of the year, Temple had demonstrated acting, singing, and dancing skills that were remarkable for a youngster. She not only worked well with some of the biggest adult stars of the era, but could carry a picture on her own.

The film industry quickly capitalized on Temple's talent. Twentieth Century Fox signed her to a long-term contract, and she was given a special Academy Award® in 1935 for "her outstanding contribution to screen entertainment during the year 1934," becoming the youngest person ever to win an Oscar®. In many ways the award was premature, because Temple went on to become the number-one box-office draw in 1935 and remained at the top through 1938. In her film roles she exhibited not only an impressive vitality but also an insight into people and society that was unprecedented for children in film. Her four screen pairings with the African American actor Bill "Bojangles" Robinson crossed implicit racial boundaries of the era. Her major films during this time included *The Little Colonel*, *Curly Top*, *The Littlest Rebel* (all 1935), *Poor Little Rich Girl*, *Captain January* (both 1936), *Heidi* (1937), *Rebecca of Sunnybrook Farm* (1938), and *The Little Princess* (1939).

The level of fame that Temple attained as a child would nonetheless ebb as she entered her adolescence. She finished her last film under her Fox contract at the age of twelve (*Young People*, 1940) and made her teenage debut in *Miss Annie Rooney* in 1942, which showed that Temple could acceptably play roles beyond her childish charms. Still, her star faded, and she became a supporting player in movies like *I'll Be Seeing You* (1944), *The Bachelor and the Bobby-Soxer* (1947), and *Fort Apache* (1948). She regained brief prominence as teen heroine Corliss Archer, but in 1949 *A Kiss for Corliss* was her final film.

Temple was then twenty-one, divorced from her first husband, and clearly unable to maintain the stardom she had once enjoyed. As a new generation of child performers attempted to follow her lead, Temple left the film business and later became a diplomat, working for the US State Department and becoming a United Nations ambassador. She once again gained great public support as a breast cancer survivor in the 1970s and in 1988 achieved publishing success with her autobiography.

RECOMMENDED VIEWING

Little Miss Marker (1934), *Bright Eyes* (1934), *The Little Colonel* (1935), *The Littlest Rebel* (1935), *Dimples* (1936), *Heidi* (1937), *Rebecca of Sunnybrook Farm* (1938), *The Little Princess* (1939)

FURTHER READING

Basinger, Jeanine. *Shirley Temple*. New York: Pyramid Publications, 1975.

David, Lester, and Irene David. *The Shirley Temple Story*. New York: Putnam, 1983.

Hammontree, Patsy Guy. *Shirley Temple Black: A Bio-bibliography*. Westport, CT: Greenwood Press, 1998.

Temple, Shirley. *Child Star: An Autobiography*. New York: McGraw-Hill, 1988.

Temple, Shirley, and the editors of *Look*. *My Young Life*. Garden City, NY: Garden City Publishing, 1945.

Timothy Shary

were of little interest. Surprisingly, Tatum O'Neal (b. 1963) beat out Blair for the Best Supporting Actress Oscar® in 1973 at only the age of ten, having starred with her father in *Paper Moon* (1973), thereby becoming the youngest person ever to win an Oscar® in competition. Despite this enormous vote of confidence for her, O'Neal did not do another film until she was a teenager, when she had some success in *The Bad News Bears* (1976) and *Little Darlings* (1980). Her roles since then have been few and far between.

Shirley Temple in* Rebecca of Sunnybrook Farm *(Allan Dwan, 1938). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

At least two child stars of this era did maintain their pre-adult notoriety over multiple films. One was British starlet Hayley Mills (b. 1946), who began acting in movies at thirteen, often playing characters younger than herself and winning raves in her first three films: *Tiger Bay* (1959), made in her homeland, and *Pollyanna* (1960) and *The Parent Trap* (1961), her first US features. She continued with child and teen roles that were generally less memorable, although she acts occasionally in film and television roles to this day. Even more fortunate in the long run was Ron Howard (b. 1954), a five-year-old at the time of his film debut, *The Journey* (1959), and a star as a result of playing Opie on television's *The Andy Griffith Show* in the 1960s. Despite his duties for television, he continued in films like *The Music Man* (1962) and *The Courtship of Eddie's Father* (1963), then found even greater fame as a teenager in *American Graffiti* (1973) and on the television series *Happy Days*. His career was further advanced as a film director, and he has primarily focused on directing since the 1980s.

Yet the most major child star of the 1970s, and one whose prominence only grew with time, was Jodie Foster (b. 1962). After numerous appearances in film and television starting at the age of seven, her breakthrough came in the 1974 hit *Alice Doesn't Live Here Anymore* when she was eleven. She continued in roles that showcased her acting skills, as was most evident in the films she made in 1976 alone. First she was a disarming child prostitute in *Taxi Driver*, earning her first Academy Award® nomination; next she played a gangster's moll in a film with an all-juvenile cast, *Bugsy Malone*; then she returned to a more typical child's role in Disney's *Freaky Friday*. Foster dropped out of films for the next few years and resisted acting in movies as a high schooler, save her ensemble role in *Foxes* (1980). After a few more films, she won her first of two Oscars® for *The Accused* (1988), and later turned to producing and directing in her own right.

The 1980s offered a minimal assortment of roles for child actors, because teen films once again took on a prominence that had not been seen since the 1950s.

Most young actors in the 1980s actually debuted in features as teens, such as Brooke Shields, Tom Cruise, Kristy McNichol, Molly Ringwald, and Winona Ryder. The few prominent child actors tended to have only one or two films to call their own, such as nine-year-old Ricky Schroder in *The Champ* (1979), who then moved on to television roles as an adolescent, and eleven-year-old Henry Thomas, who was unforgettable in *E.T. the Extra-Terrestrial* (1982) and then could not find another strong role for over a decade. One of Thomas's co-stars in *E.T.*, Drew Barrymore, had some success in her subsequent children's roles in *Firestarter* (1984) and *Cat's Eye* (1985), but her greater fame came with her later adult roles.

INTERNATIONAL CHILD ACTORS

Meanwhile, child actors in a number of international films after the war were becoming well known, even if they did not enjoy the ongoing publicity that the Hollywood studio system provided. Italian neorealist films, for instance, utilized nonprofessional child performers in films such as *Roma, città aperta* (*Rome, Open City*, 1945), *Ladri di biciclette* (*Bicycle Thieves*, 1948), *Germania anno zero* (*Germany Year Zero*, 1948), and *Sciuscià* (*Shoeshine*, 1946), in which Franco Interlenghi (b. 1931) made his debut and began his lengthy film career. Another nonprofessional, Subir Bannerjee, was extraordinary as the child protagonist in *Pather Panchali* (*Song of the Road*, 1955), made by Indian director Satyajit Ray (1921–1992), although he did not appear in any notable films thereafter. François Truffaut (1932–1984) was so taken with Jean-Pierre Léaud (b. 1944), who played the French director's childhood doppelgänger Antoine Doinel in *Les Quatre cent coups* (*The 400 Blows*, 1959), that he cast him again in four more films as the same character growing up through the years. Andrei Tarkovsky also found a persuasive child actor, Nikolai Burlyayev, to play the lead in his Russian debut feature, *Ivanovo detstvo* (*Ivan's Childhood*, 1962), and the Swedish director Ingmar Bergman made effective use of Jörgen Lindström in *Tystnaden* (*The Silence*, 1963). Yet most of these films gained their recognition because of the influence of the auteur theory in the 1960s, and few child actors gained any lasting attention outside of US films.

This marginalizing began to change for international child actors starting in the 1980s, when many films about juvenile issues reached wide audiences. *Pixote* (1981) was one such example from Brazil, in which Fernando Ramos Da Silva played the tragic title character. Oscar® nominations propelled the popularity of other films like the Swedish *Mitt liv som hund* (*My Life as a Dog*, 1985), featuring Anton Glanzelius; the French *Au revoir les enfants* (1987), starring Gaspard Manesse; the Danish film *Pelle erobreren* (*Pelle the Conqueror*, 1987), with Pelle Hvenegaard in the title role; and the Italian film *Cinema Paradiso* (1989), in which Salvatore Cascio plays the boyhood role of the adult protagonist. With her impressive performance in *The Piano* (New Zealand, 1993), Canadian Anna Paquin (b. 1982) became the youngest non-American ever to win an Oscar® for a supporting role. Fame came to other international child stars thereafter, such as Sarah Polley in *The Sweet Hereafter* (Canada, 1997), Juan José Ballesta in *El Bola* (Spain, 2000), Jamie Bell in *Billy Elliot* (Great Britain, 2000), and Marina Golbahari in *Osama* (Afghanistan, 2003). Then in 2004, another New Zealand film made Academy Awards® history when its star, Keisha Castle-Hughes (b. 1990), became the first child ever nominated for the Best Actress Oscar®, after she commanded global acclaim for her lead role in *Whale Rider* (2002).

RECENT YEARS

To be sure, the American film industry's promotion of child stars in recent years has relied upon their abilities to act within adult contexts, rather than in the child-centered vehicles more common before the 1950s. The same hit-or-miss trends continued for child actors through the 1990s and thereafter, as witnessed by the forgettable lead performances of Michael Oliver in *Problem Child* (1990), Mason Gamble in *Dennis the Menace* (1993), Cameron Finley in *Leave It to Beaver* (1997), and the juvenile casts of *Newsies* (1992) and *The Little Rascals* (1994). Meanwhile, some kids did have breakout roles, like Christina Ricci in *Mermaids* (1990), Jason James Richter in *Free Willy* (1993), Kirsten Dunst in *Interview with the Vampire* (1994), and Haley Joel Osment in *The Sixth Sense*. Nonetheless, most of these films relied upon the presence of major adult stars, which remains the typical scenario in which child actors continue to be featured.

The only child star of the 1990s who commanded attention on his own was Macaulay Culkin (b. 1980), who rose to immediate prominence as the ten-year-old with the one-boy-show *Home Alone* (1990), and continued to lure audiences with performances in *My Girl* (1991), *The Good Son* (1993), *Richie Rich* (1994), and the inevitable sequel to *Home Alone*, *Home Alone 2: Lost in New York* in 1992. Yet like so many before him, he burned out as an actor before his adolescence and only later returned to acting.

In the second century of cinema, child actors continue to rely upon the marquee value of adult stars in order to propel their careers. After Osment's continued visibility in films like *Pay It Forward* (2000) and *Artificial Intelligence: A.I.* (2001) with older co-stars, Dakota

Fanning emerged as a similar child lead, who enjoyed the luxury of starring with Oscar®-nominated adults in *I Am Sam* (2001), *Man on Fire* (2004), and *War of the Worlds* (2005), all before she turned twelve. Still, the film industry has rarely been able to build child actors into celebrities since the 1950s, and while charismatic and talented children will always be needed to fill important roles in cinema stories, the record shows that they face obstacles in maintaining their importance as well as their celebrity.

SEE ALSO *Acting; Casting; Children's Films*

FURTHER READING

Aylesworth, Thomas G. *Hollywood Kids: Child Stars of the Silver Screen from 1903 to the Present*. New York: Dutton, 1987.

Sinyard, Neil. *Children in the Movies*. New York: St. Martin's Press, and London: Batsford, 1992.

Suarès, J. C., ed. *Hollywood Kids*. Charlottesville, VA: Thomasson-Grant, 1994.

Zierold, Norman J. *The Child Stars*. New York: Coward-McCann, 1965.

Timothy Shary

CHILDREN'S FILMS

Children's films may be divided into two categories: those made expressly for a child audience, and those made about children regardless of audience. This distinction is important, as many of the most popular films that feature child actors, like *The Exorcist* (1973) and *The Sixth Sense* (1999), are clearly not meant to be seen by children. Yet it is in such films that the film industry represents children, reflecting society's own notions of childhood. Quite often, the very definition of childhood is at stake in these films, changing as it does from one generation to the next and within different contexts.

FILMS FOR CHILDREN BEFORE DISNEY

The nickelodeons of the early movie industry showcased films that appealed to all ages and populations rather than specifically to children. Moral guardians of the early 1900s were concerned about children attending movies on their own because it could be an inducement to skip school or become familiar with unruly characters, both onscreen and in theaters. Although children did appear in many films of the early film era, their roles were almost exclusively as accessories to adult activities, such as the little girl who frees her father in *The Great Train Robbery* (1903) or the numerous children depicted as victims of kidnappings in films like *The Adventures of Dollie* (D. W. Griffith, 1908).

Yet, as Richard deCordova's research has shown, Hollywood had indeed become concerned with the child movie audience by the 1910s. Children's matinees became common in many movie houses by 1913, and groups like the National Board of Review's Committee on Films for Young People not only promoted matinees at the national level but encouraged studios to make more films suitable for children, despite the fact that children still often preferred films aimed at adults. Then in 1925 the Motion Picture Producers and Distributors Association under Will Hays (1879–1954) began an effort to identify films suitable for children. By the fall of 1925, the MPPDA had arranged fifty-two matinee programs, with many films reedited and retitled for youngsters. These programs were shipped as a special block to theaters, and exhibitors were contracted to show only the selected program films during Saturday matinees. The MPPDA used this approach to promote the studios' sense of responsibility and at the same time to encourage children to be loyal movie customers.

But no sooner had the MPPDA established this successful program than they abandoned it the next year, letting the task of staging children's matinees fall back into the hands of exhibitors. This brief foray into cultivating a child audience did not induce the Hollywood studios, which wanted to keep their audience as wide as possible, to produce a new genre of films aimed at children. Hollywood even cast established adult actors in children's roles, a practice that may seem preposterous by present standards but at the time fostered a diverse family audience. Stars such as Lillian Gish (1893–1993), Richard Barthelmess (1895–1963), and especially Mary Pickford (1893–1979) were exploited for their youthful looks in popular stories like *Pollyanna* (1920) and *Little Annie Rooney* (1925). Actual child actors of the 1920s who gained fame on their own, such as Jackie Coogan (1914–1984) and Baby Peggy (b. 1918), were cast alongside adult stars to further ensure that their movies were not exclusively focused on a childhood perspective.

Two genres of film were particularly appealing to children during this period, even though they did not gain the respect of features: short subjects (or serials) and cartoons, which were shown at the beginning of programs. Studios and exhibitors likely thought that children's attention spans were better suited to shorter fare, and that placing the shorter films early in a program would help ensure children's interest in the longer films that followed. One of the most famous short subject series that was clearly geared to children (although also appealing to adults) was *Our Gang*, which the producer Hal Roach (1892–1992) started in 1922. This series used actual child actors to play children who tended to be of the working class, curious, and funny. The series of over two hundred short films was quite successful, running into the 1940s. Other short-subject series, such as the slapstick antics of the Three Stooges, though not featuring children were nonetheless of enormous appeal to them.

Cartoons were quite a different market. Animation, though effective in telling fantastic stories of unusual, often nonhuman, characters, was slow to start in early cinema. By the 1920s a handful of animators had made short films, with the most popular series being Felix the Cat, and by the end of the decade an ambitious artist, Walt Disney (1901–1966), introduced a character who grew into the sound era: Mickey Mouse. Disney's success paved the way for a generation of new cartoon characters, and by the 1930s all of the major and minor Hollywood studios had developed their own cartoon series to appeal to entire families. When Disney made the first American animated feature in 1937, *Snow White and the Seven Dwarfs*, a new approach to making films for children began.

FILMS FOR CHILDREN AFTER DISNEY

The remarkable success of *Snow White*—one of the highest-grossing films of its era—demonstrated that films with a particular appeal to children were a viable source of revenue for the studios. Animated features continued for some time to be the primary genre aimed at children. Thus followed further Disney productions such as *Pinocchio* (1940), *Dumbo* (1941), and *Bambi* (1942), all of which dealt specifically with issues of childhood development. Meanwhile, MGM had initiated a live-action series of films that gained unexpected and widespread success among young audiences. The Andy Hardy series featured an adolescent protagonist and his primarily adolescent friends. As had been the case since the 1910s, a key component in targeting the child audience was not so much the content of the films as the time of their exhibition; weekend matinees continued to be common in most American communities after World War II, and by the late 1950s the studios reaffirmed their effort to tap the burgeoning baby-boom market with films catering to the interests of the young (a trend even more evident in films for teenagers).

Beginning in 1950 the Disney studio gravitated toward more live-action films featuring youngsters. It had great success with *Treasure Island* (1950), an appealing adventure with a boy in a lead role, and with features about youth such as *Johnny Tremain* (1957), *Old Yeller* (1957), *Pollyanna* (1960), *Big Red* (1962), and *Mary Poppins* (1964). With the establishment of the ratings system in 1968, studios were under new pressure to produce G-rated movies that could appeal to all ages. Again Disney led the way with a number of comedies and adventures, such as *The Love Bug* (1968), *The Million Dollar Duck* (1971), *The Island at the Top of the World* (1974), *The Apple Dumpling Gang* (1975), and *Gus* (1976). Other studios joined in the family film genre with *The Phantom Tollbooth* (1970), *Pufnstuf* (1970), *Tom Sawyer* (1973), *The Little Prince* (1974), *The Black Stallion* (1979), and *Mountain Family Robinson* (1979). For decades films featuring young people and animals continued to have a special appeal to children, from the numerous films about Lassie the dog (beginning with *Lassie Come Home* in 1943) to a series based on the scrappy dog Benji (beginning with *Benji* in 1974). Science fiction also took on new significance for children in the 1970s and 1980s, with the release of the *Star Wars* and *Star Trek* series (beginning in 1977 and 1979, respectively) and fables like *The Cat from Outer Space* (1978) and *The Black Hole* (1979).

In the 1980s, however, the Hollywood studios again seemed to lose interest in the child audience, as a new wave of PG–13 teen films offered greater profit potential. Once more, the Disney studio seemed single-handedly to revive interest in the child market when it released two animated musical features at the end of the decade, *Oliver & Company* (1988) and *The Little Mermaid* (1989). These films inaugurated a new kid-friendly atmosphere in American cinema, which was also beginning to flourish in the home-video market. Thus followed more Disney and non-Disney titles, many of which did not feature actual children, intended to draw children to theaters and televisions. Examples include *Teenage Mutant Ninja Turtles* (1990), *Beauty and the Beast* (1991), *Aladdin* (1992), *The Mighty Ducks* (1992), *3 Ninjas* (1992), *The Flintstones* (1994), *Casper* (1995), *Pocahontas* (1995), *Toy Story* (1995), *Space Jam* (1996), *Mousehunt* (1997), *George of the Jungle* (1997), *A Bug's Life* (1998), *The Prince of Egypt* (1998), *Tarzan* (1999), and *Stuart Little* (1999).

In the twenty-first century the studios have maintained a consistent output of similar films for children,

most in the realm of animated features such as *Shrek* (2001) and *The Incredibles* (2004), but with some live-action films making a splash, such as *How the Grinch Stole Christmas* (2000), *The Cat in the Hat* (2003), *Holes* (2003), and the very popular series based on the *Harry Potter* novels (beginning in 2001). Many of these films were criticized for their open marketing of toys and other products to children and their promotion through product tie-ins with various fast-food chains. The media industry is targeting children more than ever before, linking the supposed pleasures of consumption with those of entertainment.

AMERICAN FILMS ABOUT CHILDREN BEFORE WORLD WAR II

As Kathy Merlock Jackson pointed out in her pioneering study of children in film, movies have tended to present two divergent images of children: the wild ones who need to be tamed, and the innocents who need to be protected. In Hollywood movies before World War II, and especially before the 1930s, the prevalent image of children tended toward the innocents. However, child actors did not receive star billing before Jackie Coogan appeared in *The Kid* in 1921, and thus films were rarely centered around child characters, except those featuring adults in children's roles. With the rise of Coogan's career, a few other child stars emerged, and the studios began making films that gave a more persistent image of children: they were precious and precocious, eager to fix problems in the small world around them, and wise beyond their years. Such qualities were on display in the films of Baby Peggy (*The Darling of New York*, 1923; *Captain January*, 1924), Virginia Grey (1917–2004) (*Uncle Tom's Cabin*, 1927; *Heart to Heart*, 1928), and Jackie Cooper (b. 1922) (*Skippy*, 1931; *The Champ*, 1931). Cooper became the first child nominated for an Academy Award® for his performance in *Skippy*, and thus lent further legitimacy to films built around a central child character.

America in the 1930s was of course reeling from the effects of the Great Depression, so initially the films that focused on children tended to celebrate their plucky nature in dealing with poverty and adversity—hence the disproportionately high number of films about orphans and kidnapping victims. Depression-era movies like *Let's Sing Again* (1936), *One Hundred Men and a Girl* (1937), and *Babes in Arms* (1939) suggested to audiences that children, by being more focused on their families and simple pursuits of happiness, were an antidote to the darker troubles typical of films about adults at the time. Nowhere was this aspect more evident than in the films of Shirley Temple (b. 1928), who burst onto the Hollywood scene with cherubic energy in 1934 at the age of six. After a big scene in *Stand Up and Cheer!* (1934), Temple was cast as the title character in *Little Miss Marker* (1934) and then achieved greater recognition in *Bright Eyes* (1934), further solidifying her role as a taskmaster and problem solver within a family crisis. As Jackson points out, however, for all of their resilience and capabilities in 1930s movies, children remained innocents deeply in need of the love and affection of adults around them. In that way, Hollywood preserved the dominant notion of the nuclear family, and gave children the clear message that they could not make it in the world on their own.

Temple continued fixing things in movies designed for her throughout the 1930s, and the studios had begun making more movies based on prominent children's characters. A contemporary of Temple's in this regard was Jane Withers (b. 1926), who acted alongside Temple in *Bright Eyes* and became a star in her own right with films like *Ginger* (1935) and *Pepper* (1936), showcasing her energetic persona. Films about children became increasingly popular, resulting in a ludicrous but brief run of films built around actual infant stars such as Baby LeRoy (1932–2001), who was made to upstage his adult costars in films during 1933, and Baby Sandy (b. 1938), whose phenomenon lasted from 1939 to 1941.

By the end of the 1930s, the most prominent roles of young characters, like child actors themselves, had aged toward adolescence, and Mickey Rooney's (b. 1920) teenage characters replaced Shirley Temple's little girls in terms of screen visibility. One of Rooney's recurring costars, Judy Garland (1922–1969), brought further visibility to roles about young people and as a teenager played the much younger lead character in one of the most popular children's films of the era, *The Wizard of Oz* (1939). Still, adolescent performances by Rooney, Garland, Deanna Durbin (b. 1921), and the ensemble known as the Dead End Kids constituted the primary representations of youth in Hollywood throughout the late 1930s and early 1940s, and thereafter films built around stories about children would be only occasionally noticed. To be sure, movies like *Journey for Margaret* (1942), *National Velvet* (1944), and *Miracle on 34th Street* (1947) were popular, but they did not offer a sustained or consistent representation of children during this era. With the rise of the even more dominant genre of teen films in the 1950s, American films presented only sporadic and inconsistent images of children.

INTERNATIONAL FILMS ABOUT CHILDREN

Hollywood has often presented an image of children that international audiences could easily appreciate, with an emphasis on universal themes such as the thrill of mischief, the hilarity of misadventure, and the need for love.

Films about children made outside the United States have not usually enjoyed the same exposure, since other film markets have not maintained stables of child actors and have rarely been able to produce series of films for their respective child audiences.

With the exception of some British films such as *Goodbye, Mr. Chips* (1939) and *The Thief of Bagdad* (1940), international films about children before the 1950s are especially difficult to research because of the low number of extant prints. Little is known about many children's films from around the world except for their plot lines listed in catalogues. Foreign films concerning children include *Kono Vank?* (Whose fault?, India, 1929), *Dann schon lieber Lebertran* (Germany, 1931; known in Britain as *I'd Rather Have Cod Liver Oil*), *Mädchen in Uniform* (Germany, 1931), *La Maternelle* (France, 1933; also known as *Children of Montmartre*), *Zéro de conduite* (*Zero for Conduct*, France, 1933), *Bhakta Dhruva* (India, 1934), *Fétiche* (*The Mascot*, France, 1934), *De Big van het regiment* (Netherlands, 1935), *Durga* (India, 1939), *Sciuscià* (*Shoe-Shine*, Italy, 1946), and *Nagaya shinshiroku* (*The Record of a Tenement Gentleman*, Japan, 1947). Alas, many of these films have faded into obscurity, and are now difficult to find.

In the 1950s, however, with the further exchange of international films in the global market, many movies about children achieved widespread recognition. *Los Olvidados* (*The Forgotten Ones*, Mexico, 1950) was one of the first films to explicitly confront poverty and crime among children in the Third World. *Jeux interdits* (*Forbidden Games*, France, 1952) tells the story of a boy and a girl creatively coping with the effects of World War II. *Pather Panchali* (India, 1954) was the first film of a trilogy that followed a character, Apu, from his resilient childhood in an impoverished family to his eventual adjustment to fatherhood. *Les quatres cents coups* (*The 400 Blows*, France, 1959) was as significant for its portrait of a young delinquent as it was for its visual style, which inspired the French New Wave. All of these films, despite their different countries of origin, tended to emphasize the same universal themes about children: they are born innocent yet enter a world that systematically corrupts them, so they must learn to persevere in the face of conflict and rise above the conditions around them.

Ivanovo detstvo (*Ivan's Childhood*, Soviet Union, 1962) tells the story of a child spy who is exploited by the military for his ability to evade detection, and thus confronts his value as a tool for adults engaged in warfare. *L'Enfant sauvage* (*The Wild Child*, France, 1970) is François Truffaut's (1932–1984) clinical examination of the primal states in children that he had dramatized in *The 400 Blows*. *Cría cuervos* (*Cría!*, Spain, 1975) tells the story of a girl dealing with the deaths of her closest relatives. *Padre Padrone* (*My Father My Master*, Italy, 1977) follows a young boy through his literally torturous relationship with his father to his escape from him. *Wend Kuuni* (*God's Gift*, Burkina Faso, 1982) tells the story of an abandoned child who is adopted by a family and later confronts the repressed secrets of his tragic past. With only slight variation, international films about children continue to explore the theme of childhood innocence challenged by adult circumstances.

Even with Hollywood's development of various teen subgenres that became increasingly popular in the 1980s—sex comedies, slasher horror, science fantasy—the international depiction of children in film remained focused primarily on their playful and yet profound discovery of encroaching adult life. *Alsino y el cóndor* (*Alsino and the Condor*, Nicaragua, 1982) presents a child who would rather engage in his youthful pleasures than the military conflict going on around him. *Kazoku gêmu* (*The Family Game*, Japan, 1983) depicts the pressure that Japanese children face in the competitive market of prestigious schools. *Skyggen af Emma* (*Emma's Shadow*, Denmark, 1988) features a girl who stages her own kidnapping to alert her family to their disregard for her, and then discovers she would rather live without them. *Badkonake sefid* (*The White Balloon*, Iran, 1995) illustrates the sexism and ageism of many cultures in its story of a little girl who is pushed around by the male adults and boys around her. *La Vita è bella* (*Life Is Beautiful*, Italy, 1997) shows the extreme efforts that a father goes through to keep his son sheltered from the terrors of the Holocaust in World War II. *About a Boy* (Britain, 2002) highlights the efforts of a boy to convince a man that he is worthy of being accepted as a surrogate son. Although some of these films have comic touches, they all explore serious and relevant issues for children around the world, which is in stark contrast to the majority of films about children that Hollywood has produced in the past generation.

AMERICAN FILMS ABOUT CHILDREN AFTER WORLD WAR II

The child star system that had worked so well for Hollywood before the war broke down soon thereafter. Very few child actors had more than a couple of popular films to their name after the 1950s, as the studio system was losing its coherence and power in controlling the American movie market. Although this meant that fewer films were made about children, those that were made offered a wider array of images. For example, *The Bad Seed* (1956) takes on the topic of a little girl's villainous nature by considering if her evil is in fact genetic. *The Miracle Worker* (1962) tells the story of Helen Keller's childhood development, raising awareness about

Emma Watson, Daniel Radcliffe (center), and Rupert Grint in* Harry Potter and the Chamber of Secrets *(Chris Columbus, 2002). **© WARNER BROTHERS/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

disability issues. *Oliver!* (1968) brings the Oliver Twist tale to screen as a musical, offering a nostalgic celebration of orphanages. And the Disney studio continued to make some films about children as well.

Then in the 1970s Hollywood produced many films featuring children that drew critical attention for their coverage of serious issues. Two of the most notable were *Paper Moon* (1973), for which nine-year-old Tatum O'Neal (b. 1963) won an acting Oscar® as a hardened hoyden, and *The Exorcist*, in which a little girl endures the unfathomable tortures of demonic possession. With such films the studios were clearly changing their previous images of childhood innocence into tales of cynical children damaged by their surroundings. This was certainly the case with *Taxi Driver* (1976) and *Pretty Baby* (1978), two radical portraits of teenage prostitution; the topic of girls' sexuality had been wildly controversial even when addressed in *Lolita* (1962).

The studios also began making more films about children that were aimed at a child audience, as in *Escape to Witch Mountain* (1975), *The Bad News Bears* (1976), *My Bodyguard* (1980), *Annie* (1982), and the biggest film of the 1980s, *E.T. the Extra-Terrestrial* (1982). Many of these films were humorous and adventurous, although they continued to explore realistic conflicts for children, such as broken families, teamwork, bullying, poverty, drug use, and missing parents. Perhaps this realistic aspect is what then explains the studios' movement away from films about children in the later 1980s: addressing childhood was becoming an increasingly delicate enterprise.

After the diverse and often dark depictions of children that had emerged in the 1970s, and the rise of a dominant teen cinema in the 1980s, Hollywood only occasionally explored contemporary childhood thereafter, and almost always did so in relation to adult culture. A popular topic became kids who comically torment their parents and other adults, as in *Problem Child* (1990), *Home Alone* (1990), *Dennis the Menace* (1993), *Richie Rich* (1994), *First Kid* (1996), *Leave It to Beaver* (1997), and *The Parent Trap* (1998). Still, few films took seriously the role that children play in the lives of adults and

the culture at large; exceptions included *Little Man Tate* (1991), *Free Willy* (1993), *Pay It Forward* (2000), and *I Am Sam* (2001). Hollywood products nonetheless continue the trend of featuring children in fanciful or even absurd stories, as in the *Harry Potter* series, the *Spy Kids* series (2001–2003), *Tuck Everlasting* (2002), *The Cat in the Hat* (2003), *Catch That Kid* (2004), *Lemony Snicket's A Series of Unfortunate Events* (2004), and *Hide and Seek* (2005). For whatever reason, the American film industry remains largely reluctant to address real issues and aspects of children's lives.

SEE ALSO *Cartoons; Child Actors; Fantasy Films; Teen Films; Walt Disney Company*

FURTHER READING

Allen, Robert C. "Home Alone Together: Hollywood and the 'Family Film.'" In *Identifying Hollywood's Audiences*, edited by Melvyn Stokes and Richard Maltby, 109–131. London: British Film Institute, 1990.

De Cordova, Richard. "Ethnography and Exhibition: The Child Audience, the Hays Office, and Saturday Matinees." *Camera Obscura* 23 (1990): 91–106.

Goldstein, Ruth, and Edith Zornow. *The Screen Image of Youth: Movies about Children and Adolescents.* Metuchen, NJ: Scarecrow Press, 1980.

Jackson, Kathy Merlock. *Images of Children in American Film: A Sociocultural Analysis.* Metuchen, NJ: Scarecrow Press, 1986.

Staples, Terry. *All Pals Together: The Story of Children's Cinema*. Edinburgh: Edinburgh University Press, 1996.

Wojcik-Andrews, Ian. *Children's Films: History, Ideology, Pedagogy, Theory*. New York: Garland, 2000.

Timothy Shary

CHILE

Chilean cinema emerged at the turn of the twentieth century, mainly at the initiative of European immigrants who were interested in documenting local events. The first known Chilean film, *Un ejercicio general de bomberos* (*General Drill of the Fire Brigade*), was shot and screened in the coastal city of Valparaiso in 1902. Celluloid evidence of this and other periods has been lost owing to lack of preservation and, occasionally, active destruction by a hostile government. Similar issues have existed in Argentina, Brazil, and Mexico, but Chile is distinguished from these major filmmaking countries in its chronic difficulty in achieving an industrial scale of production (in spite of the high level of industrialization in other economic sectors); a precocious disposition in favor of international co-productions (dating to the 1940s); an unusually strong preference for realism and feature-length documentary; and the fact that a major portion of Chilean cinema has been produced in exile. However, with the staging of the First International Festival of New Latin American Cinema at Viña del Mar in 1967, Chile became a crucible for that emerging body of film. Chilean cinema must, then, be considered in light of the distinct periods of its development as well as the evolving definition of the "national."

INDUSTRIAL EXPERIMENTS

Following early artisanal efforts based mainly in Santiago, a period of intense filmmaking activity in the silent 1920s, in ten cities, resulted in more than fifty films up to 1930. These films included documentary and fictional portrayals of historical figures, such as communist leader Luis Emilio Recabarren (whose funeral was filmed by Carlos Pellegrini and Luis Pizarro in 1924) and independence guerrilla fighter Manuel Rodríguez (in *El Húsar de la muerte*, [*The Deadly Hussar*, Pedro Sienna, 1925), alongside fictional genre films ranging from patriotic reconstructions and melodramas to urban comedies. The transition to sound, inaugurated in 1934 by US-trained Jorge Délano (b. 1895) with *Norte y sur* (North and South), did not lead to an industrial boom but rather a decline in production (about one feature per year up to 1940). The creation of the Corporación de Fomento a la Producción (CORFO) in 1938 by the Popular Front government briefly reversed the downward trend by providing 50 percent of the development capital for Chile Films, a studio complex built in 1942 and inspired by the import-substitution model then thriving in Argentina, Brazil, and Mexico. In contrast to the current pattern of export-based industrialization in much of the developing world, this was a model of industrial development, popular in mid-twentieth century Latin America, that involved the substitution of costly imports by goods that could be produced locally. Thus, new production was based on the prior existence of a domestic market, rather than on external demand for products that were then protected by strong tariffs. Included in this category were basic industrial machinery, household supplies, oil, minerals, wood products, and non-durable goods such as shoes and textiles. The Chile Films studio folded in 1949, and its long-term effects on the development of Chilean cinema were mixed: it depended on Argentina Sono Films for technical expertise, and it welcomed Argentine directors at the helm of its genre-oriented productions, which have been generally described as "folklorist."

These challenges were overshadowed by the lack of interest in Chilean films in the Spanish-language market at large, where Argentina, Spain, and Mexico prevailed. The 1950s brought another dry spell, with only eight features by national directors (who had formed the production organization Diprocine to safeguard Chilean screens against Argentine hegemony) and five by foreign directors. By the early 1960s, 75 percent of film distribution was US-owned, and commercial screens were almost wholly devoted to non-Chilean product. Under these circumstances, it is difficult to speak of a "star system" along the lines established during the Mexican Golden Age; nevertheless, the popular theatrical comedians Lucho Córdoba and Olvido Leguía were featured in 1940s film comedies directed by Eugenio de Liguorio (1894–1952), followed by Ana González, Carlos Mondaca, Kika, Manolo González, and Chela Bon in musical comedies directed by José Bohr (1901–1994) and others. National composers found an outlet for their talent in commercial genre films, and *Ecran* magazine strove to provide honest critical assessments of national cinematic progress.

CHILEAN RENAISSANCE

In the 1950s and 1960s the film journals *Cine Foro* and *Ercilla* began to appear, and a new generation of filmmakers emerged, spurred by the founding of the Grupo de Cine Experimental at the University of Chile by Sergio Bravo and Pedro Chaskel (1957) and the Cine Club of Viña del Mar (1962). By the time the Dutch-born Joris Ivens (né George Henri Anton Ivens, 1898–1989)—who excelled at both poetic and political forms of documentary—arrived in Chile in 1962 he had documented political struggles in Europe (*Borinage*, 1934, about Belgian coal miners) and *The Spanish Earth*, 1936, co-produced with Ernest Hemingway on the Spanish Civil War); the United States (*Power and the Land*, 1941); Asia (*Before Spring*, 1958); and Cuba (*Carnet de Viaje/Travel Notebook*, 1961). After releasing short and medium-length works informed by documentary, Italian neorealism, and the French New Wave, the new filmmakers turned to feature-length production during the reformist Frei government (1964–1970), shaping the profile of Chilean cinema for years to come. Helvio Soto (1930–2001) made his most notable film, *Caliche sangriento* (*Bloody Nitrate*, 1969), on the Chilean-Peruvian war, prior to directing for national television during Salvador Allende's Popular Unity government (1970–1973). Miguel Littin (b. 1942), who collaborated with Soto and Ivens, became distinguished for his neorealist *El Chacal del Nahueltoro* (*The Jackal of Nahueltoro*, 1969) and *La Tierra prometida* (*The Promised Land*, 1971), which reconstructs a brief socialist experiment in the north of Chile in 1932. Raúl Ruiz (b. 1941) applied his experiences with avant-garde theater to film. After studying filmmaking in Spain, Patricio Guzmán (b. 1941) returned to Chile armed with screenplays, only to commit to documentary in response to the historical moment. He formed the Grupo Tercer Cine, which chronicled the events surrounding the victory and then the demise of Popular Unity, culminating in a three-part project, *Batalla de Chile* (*The Battle of Chile*). This groundbreaking project, released internationally in 1979, reflects the degree to which contemporary events and a conscious effort to reject commercial genre filmmaking led to a free-form shooting style and a collectivization of the production process, as expressed in the 1970 Manifesto of Popular Unity Filmmakers.

During this period there was a move toward nationalizing the film and television industries. Chile Films was reopened under realist director Patricio Kaulen (1921–1999) in 1965, launching a newsreel, *Chile en Marcha*. Under Miguel Littin, from 1971 to 1973, Chile Films became the means through which groups on the political left attempted to implement the democratization of film production and performance, although political differences and inefficiency led to the government's temporary withdrawal of material support for the studio in 1972.

The 1973 military coup d'état, led by General Augusto Pinochet and backed by the US government, had devastating effects on Chilean film practice, leading to a veritable cultural blackout in all areas of creative art. Chile Films was sacked by the military forces, and all films considered subversive were burned. Patricio Guzmán and his team continued to film the events of the coup as they unfolded on national television. The footage for *The Battle of Chile* was divided up among the crew members and smuggled out, reel by reel, as they left the country. Censorship, house searches, and imprisonment of film artists and workers considered to be subversive were rampant. As a response to the hostile creative environment and to political marginalization, many directors chose exile in Western and Eastern Europe, the Soviet Union, Mexico and Venezuela, and Canada and the United States. Ruiz and Soto went to France, Guzmán and Chaskel fled to Spain, and Littín found refuge in Mexico and then Nicaragua, where he directed Nicaragua's first feature-length film, *Alsino y el condor* (*Alsino and the Condor*, 1982). Thus, national artistic production followed the divergent paths of two groups: those who remained and those who left.

EXILE AND BEYOND

The first films in exile were documentaries that concentrated on denouncing the human rights abuses perpetrated by the military regime, such as Raúl Ruiz's *Diálogo de exilados* (*Dialogue of Exiles*, 1974, France).

RAÚL RUIZ

b. Puerto Montt, Chile, 25 July 1941

Raúl Ruiz studied law and theology in Chile, then filmmaking at the Escuela de Santa Fe in Argentina in the late 1950s before joining the second wave of the New Latin American Cinema. He contributed substantially to the efflorescence of Chilean cinema in the late 1960s, yet most of his ninety-plus films have been written and produced in exile. Although he did not relocate to Chile following the end of military rule, Ruiz has remained resolutely Chilean in his views of modernity and cultural identity and in his improvisational approach to shooting. His collaborations with non-Spanish-speaking stars, such as Catherine Deneuve, John Malkovich, and Marcello Mastroianni, and his development of themes and *mise-en-scène* attuned to European cultural sensibilities, as in *Hypothèse du tableau volé* (*The Hypothesis of the Stolen Painting*, 1978), have allowed Ruiz to cultivate an international audience while referencing Chile. Inside Chile he is best known for his first feature, *Tres tristes tigres* (*Three Sad Tigers*, 1968), a free-form exploration of social ritual involving unsympathetic characters in ordinary urban settings, and *La Colonia penal* (*The Penal Colony*, 1970); both films were made in association with the Grupo de Cine Experimental. Several of Ruiz's films commented directly on social conditions and reforms during the Popular Unity government.

Ruiz's activity as cinema adviser to President Salvador Allende prompted his exile prior to the aborted release of *Palomita Blanca* (*White Dove*, 1973). Upon resuming his career in France, Ruiz confronted the devastating effects of Pinochet's dictatorship back home. Two of his films made in connection with the Institut Nationale de la Communication Audiovisuelle (INA) have an autobiographical flavor: *La Vocation suspendue* (*The Suspended Vocation*, in French, 1977), in which he unravels his relationship to Catholicism, and *Les trois couronnes du matelot* (*Three Crowns of the Sailor*, in French, 1983), an homage to his sea captain father. His *Het Dak van de Walvis* (*On Top of the Whale*, in Dutch, 1982) explores cultural identity and remembrance through the double lens of exile and the colonial experience. His desire to speak to audiences on both sides of the Atlantic gave rise to a new, personal language that enlarged the ideological and aesthetic parameters of his work beyond a strictly national and militantly political perspective. Much of Ruiz's professional success is due to his willingness to embrace genres and formats from the television serial to the CD-ROM to the art film, and to his skill in drawing effective performances from actors schooled in diverse methods. In 1969 Ruiz insisted at the Viña del Mar Film Festival that artistic innovation should not be in thrall to overtly propagandistic messages, and indeed his is a recalcitrant cinema that resists classification and commodification.

RECOMMENDED VIEWING

Tres tristes tigres (*Three Sad Tigers*, 1968), *La Colonia penal* (*The Penal Colony*, 1970), *Palomita Blanca* (*White Dove*, 1973), *La Vocation suspendue* (*The Suspended Vocation*, in French, 1977), *Hypothèse du tableau volé* (*The Hypothesis of the Stolen Painting*, 1978), *Het Dak van de Walvis* (*On Top of the Whale*, in Dutch, 1982), *Les trois couronnes du matelot* (*Three Crowns of the Sailor*, in French, 1983), *Mémoire des apparences* (*Life Is a Dream*, 1986), *Généalogies d'un crime* (*Genealogies of a Crime*, 1997), *Le Temps retrouvé* (*Time Regained*, 1999), *Cofralandes, rapsodia chilena* (*Chilean Rhapsody*, 2002), *Días de campo* (*Days in the Country*, 2004)

FURTHER READING

Bandis, Helen, Adrian Martin, Grant McDonald, and Raúl Ruiz. *Raúl Ruiz: Images of Passage*. Australia: Rouge Press, 2004.

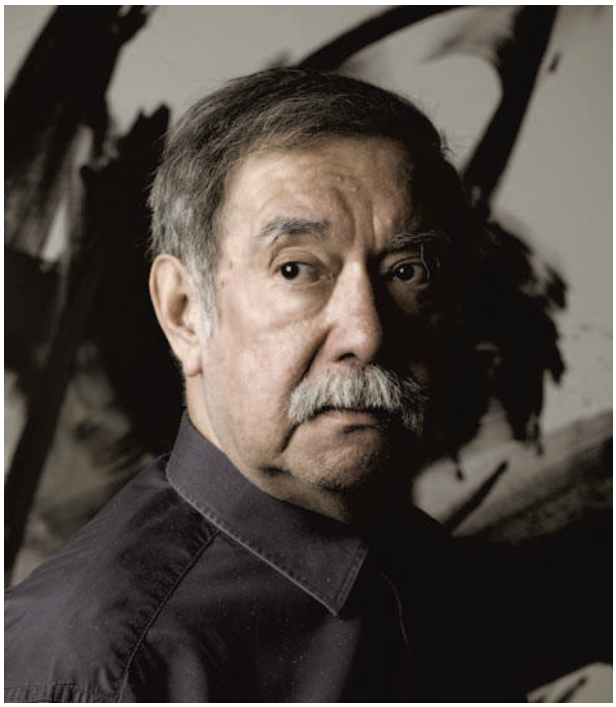
Burton, Julianne. "Raúl Ruiz (Chile and France): Between Institutions." In *Cinema and Social Change in Latin America: Conversations with Filmmakers*, edited by Julianne Burton, 181–194. Austin: University of Texas Press, 1986.

Peña, Richard. "Images of Exile: Two Films by Raoul Ruiz." In *Reviewing Histories: Selections from New Latin American Cinema*, edited by Coco Fusco, 136–139. Buffalo, NY: Hallwalls Contemporary Arts Center, 1987.

Pick, Zuzana Mirjam. *The New Latin American Cinema: A Continental Project*. Austin: University of Texas Press, 1993.

Ruiz, Raúl. *Poetics of Cinema*. Translated by Brian Holmes. Paris: Editions Dis Voir, 1995.

Catherine L. Benamou
Andreea Marinescu



Raúl Ruiz. **© NICOLAS GUERIN/AZIMUTS PRODUCTION/ CORBIS.**

Sebastián Alarcón's (b. 1949) resistance to the regime found visual expression in *Noch nad Chile* (*Night over Chile*, 1977, Soviet Union), a film about the first days of the dictatorship, denouncing the atrocities it committed in the National Stadium. Later, Miguel Littin's *Acta general de Chile* (*General Proclamation of Chile*), edited in Spain, offered a clandestine portrayal of the social reality under the dictatorship in 1986.

One of the achievements of filmmaking under the Popular Unity government, with its emphasis on women's political participation and the use of 16mm, was the emergence of women behind the camera. Marta Harnecker, a member of Guzmán's Grupo Tercer Cine, helped to edit *The Battle of Chile* in Cuba. Angelina Vásquez shared her reflections on torture, rape, and pregnancy in *Thanks to Life*, or *The Story of a Mistreated Woman* (Finland, 1980). Valeria Sarmiento (b. 1948), who has edited many of Raúl Ruiz's films, directed her own documentary on the culture of machismo in Costa Rica, *El Hombre cuando es hombre* (*A Man, When He Is a Man*, 1982), followed by the parodic feature *Notre Mariage* (Our marriage, France, 1984), and other works. In Canada, Marilú Mallet (b. 1944) produced an autobiographical reflection on exile, *Journal inachevé* (Unfinished diary, 1982); after returning to Chile in 2003, she made a documentary on women who were "widowed" by Pinochet's coup, *La Cueca sola* (*To Dance Alone)*.

The national film industry and supportive arts organizations in Chile, once highly dependent on state funding during Popular Unity, were severely damaged by its elimination. Many filmmakers took refuge in the alternative media of video and television, sponsored by universities, religious groups, and nongovernmental organizations. Videotapes became instruments of political and cultural resistance and circulated widely, even if distribution was prohibited. By means of symbolism, allegory, and other indirect methods, the theater group Ictus transmitted political messages on video. Another group, Teleanalysis, produced news programs documenting important political and historical events as an alternative to the military government's mass media coverage. The television director Tatiana Gaviola (b. 1956) managed to make a testimonial documentary, *Tantas vidas, una historia* (*So Many Lives, One Story*, 1983), on poor women in the Ochagavia slum, which circulated internationally on video. Silvio Caiozzi (b. 1944) was among the few directors to consistently produce feature-length films after the coup. In 1977 Caiozzi directed *Julio comienza en Julio* (*Julio Begins in July*), voted "the Chilean movie of the century," which focuses on the decline of the Chilean aristocracy in the early 1900s to make a subtle critique of the contemporary oppressive regime. His *Coronación* (*Coronation*, 2000) brought him the Best Director award at the 2002 Montreal World Film Festival.

Others who chose to remain in Chile fought against the cultural blackout and the amnesia that reigned in Chile, both during and after the dictatorship. They strove to end the so-called "internal exile" by giving meaning to the lives of Chileans who had been alienated from participating in the national project. Representative films include *Imagen latente* (*Latent Image*, 1988), by Pablo Perelman, and *La Frontera* (*The Frontier*, 1991), by Ricardo P. Larrain, shown at the Museum of Modern Art in New York as part of the exhibition Internal Exile: New Films and Videos from Chile, curated by Coco Fusco in May 1990. This touring exhibit was instrumental in providing international exposure to the cultural resurgence that prefigured the fall of the Pinochet regime.

Following the end of the dictatorship in 1989, the film industry began recovering through a very slow and irregular process, aided by subventions from government organizations such as Fondo Nacional para el Desarrollo de las Artes (FONDART) and CORFO. Many filmmakers returned from exile and faced the complexities of reintegration. Littin's *Los náufragos* (*The Shipwrecked*, 1994) examines the experience of an exile who returns to Chile after twenty years and attempts to assimilate himself back into a society divided by the trauma of the

dictatorship; *Gringuito* (Sergio Castilla, 1998) explores the strangeness of return through the eyes of a young boy; Alarcón's *Tsikatriz* (*The Scar*, 1996) follows the story of two brothers who struggle to overcome their ideological discrepancies after one of them returns from Moscow.

Following his return to Chile, Guzmán wished to confront the fact that, during the first years of the transition to democracy, the government had encouraged a policy of forgetting rather than addressing the violence of the dictatorship. His documentary *Chile, la memoria obstinada* (*Chile, the Obstinate Memory*, 1997) comments on how historical memory has been avoided at all costs. Around the turn of the twenty-first century, thanks to the political leadership of La Concertación, an alliance of centrist and moderate left-wing parties, the memory of the coup is becoming an accessible topic on a large scale.

Some returnees insist on themes of return and memory, in part so that the new generation of filmmakers, who did not experience either exile or dictatorship, can understand the national trauma. One of the few films to comment on torture during the military regime, as well as on the way the past haunts the present, *Amnesia* (1994) by Gonzalo Justiniano (b. 1955), received critical praise at international film festivals (Havana, among others). Gaviola's *Mi último hombre* (*My Last Man*, 1996) is a story of repression and betrayal that addresses the manipulation of information on all levels of society. Belonging to a new generation of filmmakers, Cecilia Cornejo reconstructs the 1973 coup through her family's history in the documentary short *I Wonder What You Will Remember of September* (2004). Other films provide a critical outlook on the negative consequences of the economic policies put forward by the military government. Ignacio Agüero's documentary *Cien niños esperando un tren* (*One Hundred Children Waiting for a Train*, 1988) and Gonzalo Justiniano's feature film *Caluga o Menta* (*Candy or Mint*, 1990) explore the theme of poverty and marginalized youth in Santiago.

Chilean filmmakers, while striving to produce box-office hits in Chile, have also sought a place on the international film circuit. A complex interaction has developed between the creation of a new kind of national narrative based on pop culture and the production of Hollywood-style features that can be exported around the world. This new "Chileanness" is meant both to lure national audiences to the theaters and to present a local specificity that will attract the international public. Notable success stories are *Chacotero Sentimental* (*The Sentimental Teaser*, 1999), by Cristián Galaz; *Sexo con amor* (*Sex with Love*, 2003), by Boris Quercia; and *Machuca* (2004), by Andrés Wood.

In the absence of a star system, the most popular actors have become known through a combination of performances in TV series, theater, and feature films. Among them are Tamara Acosta (*Machuca*), Daniel Muñoz (*El fotógrafo* [*The Photographer*], *Historias de fútbol* [*Football Stories*]), Boris Quercia (*Sex with Love*, *Coronation*), Héctor Noguera (*Sub terra*), and Claudia di Girolamo (*My Last Man*). One of the most important screen figures is Patricio Contreras (b. 1947), the protagonist of *The Frontier*. After receiving Best Actor award at the Havana Film Festival in 1987, he has distinguished himself in features produced in Argentina and the United States.

SEE ALSO *National Cinema; Third Cinema*

FURTHER READING

Burton, Julianne. "Nelson Villagra (Chile): The Actor at Home and in Exile." In *Cinema and Social Change in Latin America: Conversations with Filmmakers*, edited by Julianne Burton, 211–219. Austin: University of Texas Press, 1986.

Chanan, Michael. *Chilean Cinema*. London: British Film Institute, 1976.

Esther, John. "Chile in the Time of the Generals: An Interview with Andrés Wood." *Cineaste* 30, no. 3 (Summer 2005): 67.

Guzmán, Patricio, and Julianne Burton. "Politics and Film in People's Chile: *The Battle of Chile*." In *Film and Politics in the Third World*, edited by John Downing, 219–246. Brooklyn, NY: Autonomedia, 1987.

King, John. *Magical Reels: A History of Cinema in Latin America*. Revised ed. London: Verso, 2000.

Littín, Miguel. "Film in Allende's Chile." In *The Cineaste Interviews on the Art and Politics of the Cinema*, edited by Dan Georgakas and Lenny Rubenstein, 24–32. Chicago: Lakeview Press, 1983.

Paranaguá, Paulo Antônio. "Of Periodizations and Paradigms: The Fifties in Comparative Perspective." *Nuevo Texto Crítico* 11, no. 21–22 (enero-diciembre 1998): 31–44.

Pick, Zuzana Mirjam. *The New Latin American Cinema: A Continental Project*. Austin: University of Texas Press, 1993.

Ryan, Susan. "Chile: Hasta Cuando? An Interview with David Bradbury," *Cineaste* 16, nos. 1–2 (1987–1988): 76–77.

Catherine L. Benamou
Andreea Marinescu

CHINA

China is one of the world's leading producers of feature films, yet, except for a handful of recent works by Zhang Yimou (b. 1951) and Chen Kaige (b. 1952), Chinese cinema is virtually unknown in the rest of the world. Language has restricted Chinese movies' mobility, especially since most of them are not subtitled, but so have the country's longtime planned economy and socialist politics, and government censorship of works deemed critical and not suitable for foreign screening.

In 2004 the government body State Administration of Radio, Film, and Television (SARFT) reported 212 films made and 1.5 billion yuan (US$182 million) earned at the box office, with Chinese films making up 55 percent of the market. To achieve that comfortable state the industry traversed a tortuous road potholed by civil wars, World War II, transition from a capitalist to socialist system, the devastating Cultural Revolution (1966–1976), and the United States' aggrandizement policy since the 1990s.

The century of Chinese cinema is generally organized into six generations of filmmakers and their works, each period having certain characteristics. Although qualms occasionally surface concerning this categorization scheme—such as the overlapping of generations and the lack of clear-cut delineations—nevertheless, it has held fast.

BEGINNINGS AND FIRST GENERATION

The phenomenon of film was introduced to China in 1896, but the Chinese did not shoot their first film, *Ding jun shan* (*Dingjun Mountain*) until 1905. What followed in the next couple of decades, termed the "First Generation," was film approached from an operatic stage perspective, with fixed-camera shooting, step-by-step descriptions of ordinary plots, and dominance of story over the performances of actors and actresses. Although by the end of the period (late 1920s) about one hundred directors were making films, two dominated (Zhang Shichuan [1890–1954] and Zheng Zhengqiu [1889–1935]), with a few others such as Ren Pengnian, Dan Duyü, Cheng Bugao, Bu Wanchang, Li Pingqian, Hong Shen, Yang Xiaozhong, Shao Zuiweng, and Sun Yu also in the limelight.

These filmmakers made the biggest contributions with the first short feature *Nan fu nan qi* (*Husband and Wife in Misfortune*, 1913), directed by Zheng Zhengqiu and Zhang Shichuan; first full-length feature, *Yan ruisheng* (1921), directed by Ren Pengnian; first sword-fight film, *Huo shao hong lian si* (*Burning of the Red Lotus Temple*, 1928), directed by Zhang Shichuan; and first sound feature, *Ge nü hong mudan* (*The Sing-Song Girl*, 1931), directed by Zhang Shichuan. These works were created under difficult circumstances, with simple and crude equipment and without training and experience.

Family-oriented films that drew on the lives of urban residents in the lower social strata were popular until the late 1920s, when audiences tired of their unrealistic, shallow plots. Most dealt with love affairs, marriages, household situations, and ethical issues. Gradually, they were supplemented with films that exposed the grim and pressing issues facing China; the first of these were Sun Yu's *Ye cao xian hua* (*Wild Flower*, 1930) and *Gu du chun meng* (*Spring Dream in an Ancient Capital*, 1930). Others followed, such as Zheng Zhengqiu's *Zi mei hua* (*Twin Sisters*, 1934) and Wu Yonggang's *Shen nü* (*The Goddess*,

1934), both depicting the plight of suffering women, and those that resulted when the Left-wing Writers' League took an interest in film in 1931, such as Cheng Bugao's *Kuang liu* (*Torrent*, 1933), and *Chun can* (*Spring Silkworms*, 1933), and Cai Chusheng's *Yu guang qü* (*The Life of Fishermen*, 1934). The latter three films dealt with the bitter lives of peasants.

SECOND GENERATION

With the advent of the 1930s, film changed from functioning solely as entertainment to reflecting social life realistically. Chinese filmmakers also began to grasp the basic law of film, to move beyond the limits of the stage, and began producing modern dramatic films with suspenseful plots and performances that favored realism over stylization.

This progressive period lasted until the late 1940s, nourishing important directors such as Cai Chusheng, Wu Yonggang, Fei Mu, Sun Yu, and Zheng Junli, and actors and actresses such as Ruan Lingyu, Hu Die, Jin Yan, and Zhao Dan. Responsible for the biggest box-office draws of both the 1930s (*The Life of Fishermen*) and the 1940s *Yi jiang chun shui xiang dong liu* (*The Spring River Flows East*, 1947), Cai Chusheng made films that were well knit, rich in connotation, and broad in social background. Among Wu Yonggang's (1910–1935) twenty-seven films was *The Goddess,* a classic that starred Ruan Lingyu, the first film actress to win extensive public praise, who performed in twenty-nine movies in her short twenty-five-year lifetime. Hu Die was known for her leading role in the first sound movie and for playing dual roles in *Twin Sisters*, while Jin Yan, called the emperor of Chinese cinema in the 1930s, usually portrayed intellectuals.

The Second Generation came into prominence when the Japanese invaded China in 1937, and many of their films were associated with resistance and the fight against imperialism. From 1931 to 1937 films often reflected disasters brought about by the Japanese invasion, such as Sun Yu's *Da lu* (*The Great Road*, 1934) and Xu Xingzhi's *Feng yun er nü* (*Sons and Daughters in Stormy Years*, 1935); a second stage (July 1937–August 1945) portrayed the heroism of the Chinese against Japanese aggression, as in Shi Dongshan's *Bao wei wo men de tu di* (*Defend Our Nation*, 1938), Ying Yunwei's *Ba bai zhuang shi* (Eight hundred heroes, 1938), and films of the Yan'an Cinema Troupe under the Chinese Communist Party leadership.

Postwar movies until Mao's coming to power in 1949 both analyzed and reviewed the war and the reasons for victory and focused on the strife in ordinary people's lives as the Communist Party and Kuomintang battled for control of the government. *The Spring River Flows East* depicted wartime struggles of the people and the humiliations they faced in the postwar period, while other films such as Tang Xiaodan's *Tian tang chun meng* (*Transient Joy in Heaven*, 1947), Shen Fu's *Wan jia deng huo* (*Lights of Myriad Families*, 1948), and Zheng Junli's *Wuya yu ma que* (*Crows and Sparrows*, 1949) exposed other dark sides of society at the time.

THIRD GENERATION

Third Generation filmmakers shaped the aesthetics of Communist cinema, creating works that showed the tortuousness of the Chinese revolutionary wars leading up to 1949 and the sacrifices made by the people; life and reality in old China, denouncing its social darkness and praising laborers who rose up in resistance; and changes made after 1949, reflected in new persons and phenomena that appeared in the socialist revolution. This filmmaking period lasted until 1966, after which, during the decade of the dreaded Cultural Revolution, the industry almost came to a standstill, save for a few praiseworthy films such as *Shan shan de hong xing* (*Sparkling Red Star*, 1974), *Chuang ye* (Pioneers, 1974), and *Haixia* (1975).

Among the films about revolutionary forerunners, Cheng Yin's *Gang tie zhan shi* (*Iron-Willed Fighter*, 1950) and, with codirector Tang Xiaodan, *Nan zheng bei zhan* (*From Victory to Victory*, 1952), stood out; Su Li's *Ping yuan you ji dui* (*Guerrillas on the Plain*, 1955) and Guo Wei's *Dong cunrui* (1955) were also warmly received. The latter, along with *Xiao bing zhang ga* (*Zhang Ga a Little Soldier*, 1963) and *Sparkling Red Star*, led in the children-as-revolutionary category, and Xie Jin's *Hong se niang zi juan* (*Red Detachment of Women*, 1961) topped the list of women's films. The most successful films of the modern Chinese anti-invasion wars were Zheng Junli's *Lin Zexu* (1959), about the Opium War of 1838 to 1841, and Lin Nong's *Jia wu feng yun* (*Battle of 1894*, 1962).

Films that denounced pre-1949 China often possessed a moving ideological and artistic spirit and were adapted from literary works of masters such as Lu Xun, Mao Dun, and Rou Shi. Perhaps the best were Shui Hua and Wang Bin's *Bai mao nü* (*The White-haired Girl*, 1950) and Sang Hu's *Zhu fu* (*New Year Sacrifice*, 1956), which was adapted from Lu Xun's novel of the same name. Others were Shui Hua's *Lin jia pu zi* (Lin family shop, 1959), from Mao Dun's novel; Shi Hui's *Wo zhe yi bei zi* (*This Life of Mine*, 1950), Xie Jin's *Wutai jiemei* (*Stage Sisters*, 1965), and Li Jun's *Nong nu* (*Serfdom*, 1963). The oppression suffered by intellectuals in old China was featured in works such as Xie Tieli's *Zao chun er yue* (*On the Threshold of Spring*, 1963), based on a Rou Shi novel.

Many Third Generation directors focused on life in the new China, showing it as a time of new persons and

new worlds united enthusiastically to serve the socialist revolution. Their films included *Qiao* (Bridge, 1949), directed by Wang Bin, and *Chuang ye* (Pioneers, 1974), by Yu Yanfu; both these works held the selflessness of the working class in high regard. Other films showed the new life in rural areas or depicted the role of Chinese People's Volunteers who fought in the Korean War in the early 1950s, such as *Shang gan ling* (Battle of Sangkumryung, 1956) and *Ying xiong er nü* (*Heroic Sons and Daughters*, 1964).

FOURTH GENERATION

Fourth Generation filmmakers were trained in film schools in the 1950s, and then their careers were sidelined by the Cultural Revolution until they were about forty years old. (They found a short time in the 1980s to make films.) Because they experienced the Cultural Revolution, when intellectuals and others were beaten and otherwise tortured and banished to the countryside to do menial work, Fourth Generation filmmakers told stories about disastrous experiences in Chinese history, the havoc caused by the ultra-left, and the lifestyles and mindsets of rural folk. Armed with theory and practice, they were able to explore the laws of art to reshape film, using a realistic, simple, and natural style. Typical was *Bashan yeyu* (*Evening Rain*, 1980), by Wu Yonggang and Wu Yigong, about the Cultural Revolution years.

Fourth Generation directors stressed the meaning of life, focusing on an idealistic view of human nature. Characterization was important, and they attributed to their characters traits based on the common philosophy of ordinary people. For example, they changed military films to depict ordinary people and not just heroes, and to show the brutality of war from a humanistic approach. The Fourth Generation also expanded the varieties of characters and forms of artistic expression in biographical films. Previously, historical figures and soldiers were the main subjects, but after the Cultural Revolution, films glorified state and party leaders such as Zhou Enlai (1898–1976), Sun Yat-sen (1866–1925), and Mao Zedong (1893–1976) and showed the lives of both intellectuals and common people, as in *Cheng nan jiu shi* (*My Memories of Old Beijing*, 1983), directed by Wu Yigong; *Wo men de tian ye* (*Our Farm Land*, 1983), directed by Xie Fei (b. 1942) and Zheng Dongtian; *Liang jia fu nü* (*A Good Woman*, 1985), directed by Huang Jianzhong; *Ye shan* (*Wild Mountains*, 1986), directed by Yan Xueshu; *Lao jing* (*Old Well*, 1986), directed by Wu Tianming (b. 1939); and *Beijing ni zao* (*Good Morning, Beijing*, 1991), directed by Zhang Nuanxin.

The representation of social issues—housing in *Lin ju* (*Neighbor*, 1981), by Zheng Dongtian and Xu Guming, and malpractice in *Fa ting nei wai* (*In and Outside the Court*, 1980) by Cong Lianwen and Lu Xiaoya—was an important theme. The Fourth Generation also was concerned with China's reform, as exemplified in *Ren sheng* (Significance of life, 1984) by Wu Tianming (b. 1939), *Xiang yin* (*Country Couple*, 1983) by Hu Bingliu, and later, *Guo nian* (*Celebrating the New Year*, 1991) by Huang Jianzhong and *Xiang hun nü* (*Women from the Lake of Scented Souls*, 1993) by Xie Fei (b. 1942).

Other contributions of the Fourth Generation were changes made in methods of storytelling and cinematographic expression. For example, in *Sheng huo de chan yin* (*Reverberations of Life*, 1979) Wu Tianming and Teng Wenji developed the plot by combining it with a violin concerto, allowing the music to help carry the story. *Ku nao ren de xiao* (Smile of the distressed, 1979) by Yang Yanjin used the inner conflicts and insanity of the lead character as the narrative thread. To realistically record scenes, filmmakers used creative techniques such as long takes, location shooting, and natural lighting (the latter two especially in Xie Fei's films). True-to-life and unadorned performances were also necessary in this generation's films, and were supplied by new actors and actresses such as Pan Hong, Li Zhiyu, Zhang Yu, Chen Chong, Tang Guoqiang, Liu Xiaoqing, Siqin Gaowa, and Li Ling.

Like their male counterparts, Fourth Generation women filmmakers graduated from film schools in the 1960s, but had their careers delayed because of the Cultural Revolution. Among them were Zhang Nuanxin (1941–1995), who directed *Sha ou* (1981) and *Qing chun ji* (*Sacrificed Youth*, 1985); Huang Shuqin, known for *Qing chun wan sui* (Forever young, 1983) and *Ren gui qing* (*Woman, Demon, Human*, 1987); Shi Shujun, director of *Nü da xue sheng zhi si* (*Death of a College Girl*, 1992), which helped reveal a hospital malpractice cover-up in the death of a student; Wang Haowei, who made *Qiao zhe yi jiazi* (What a family!, 1979) and *Xizhao jie* (*Sunset Street*, 1983); Wang Junzheng, director of *Miao Miao* (1980); and Lu Xiaoya, director of *Hong yi shao nü* (*Girl in Red*, 1985).

FIFTH GENERATION

Best known outside China are Fifth Generation films, which have won major international awards and in some cases have been box-office successes abroad. Much heralded among Fifth Generation directors are the 1982 Beijing Film Academy graduates Zhang Yimou, Chen Kaige, Tian Zhuangzhuang (b. 1952), and Wu Ziniu and Huang Jianxin (b. 1954), who graduated a year later.

In the first decade of their filmmaking (until the mid-1990s), Fifth Generation directors used common themes and styles, which was understandable since they were all born in the early 1950s, experienced similar

Gong Li in Zhang Yimou's* Raise the Red Lantern *(1991). **© MGM/COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

hardships during the Cultural Revolution, entered the film academy as older students with ample social experiences, and felt an urgency to catch up and fulfill tasks expected of them. All felt a strong sense of history, which was reflected in the films they made. The first of this generation's works was Zhang Junzhao's *Yi ge he ba ge* (*One and Eight*, 1983), set in northern China during World War II. Other early Fifth Generation films were also historical, such as Chen Kaige's *Huang tu di* (*Yellow Earth*, 1984), about relationships between the Chinese Communist Party and northern Shaanxi peasants in the 1940s, and Zhang Yimou's *Hong gao liang* (*Red Sorghum*, 1987), concerning the civil war era and the war of resistance. Wu Ziniu's films often dealt with war, as in *Die xue hei gu* (Secret decree, 1985), *Wan zhong* (*Evening Bell*, 1988) and *Nanjing 1937* (*Don't Cry, Nanjing*, 1995); Huang Jianxin explored political commitment, a prime example being his satire on the Chinese bureaucracy, *Hei pao shi jian* (*The Black Cannon Incident*, 1986); and Tian Zhuangzhuang examined themes about marginal cultures of the border areas of Inner Mongolia and Tibet in *Lie chang zha sha* (*On the Hunting Ground*, 1984) and *Dao ma zei* (*Horse Thief*, 1986).

The Fifth Generation was credited with creating a new film language, the most prominent feature of which was cinematography—use of the visual image to build narrative with unconventional camera movement, vivid contrast between light and dark, unusual framing, and montages. They employed allegory and ritual and emphasized ambiguity in telling stories; generally, they moved away from theatricality and melodrama, preferring a minimalist style of acting. Zhang Yimou, in particular, paid much attention to shot composition and color symbolism, reflecting his early career as cinematographer on both *One and Eight* and *Yellow Earth*. In

ZHANG YIMOU

b. Xi'an, Shaanxi, China, 14 November 1951

Zhang Yimou is a director, screenwriter, producer, actor, and cinematographer who, along with Chen Kaige, took China's cinema to an esteemed international level. A graduate of Beijing Film Academy, Zhang began his career as a cinematographer, drawing attention for his work on *Yi ge he ba ge* (*One and Eight*, 1984). He also was cinematographer for *Huang tu di* (*Yellow Earth*, 1984), which is regarded as the signature work of China's "Fifth Generation" of filmmakers. He also won three best actor awards from various groups for his role in *Lao jing* (*Old Well*, 1987).

Zhang's directing started with *Hong gao liang* (*Red Sorghum*, 1987), and by 2004 he had completed at least fifteen other movies, a number of which have been released abroad to critical acclaim. *Ying xiong* (*Hero*, 2002) and *Shi mian mai fu* (*House of Flying Daggers*, 2004) were nominated for Academy Awards® for best foreign-language film.

Zhang's films are distinguished by rich cinematography and an emphasis on imagery and metaphors to convey messages, and until recently, they have featured dark, mournful, folkloric stories of rural life. They often deal with the perseverance of Chinese commoners, whether it is the family in *Huo zhe* (*To Live*, 1994) trying to survive the unpredictable reality of the 1940s to 1980s; the wife in *Qiu Ju da guan si* (*Qiu Ju Goes to Court*, 1992), who repeatedly goes back to court to seek justice for her abused husband; Wei Minzhi in *Yi ge dou bu neng shao* (*Not One Less*, 1999), who doggedly fulfills her assignment to keep a class of students together; or the mother in *Wo de fu qin mu qin* (*The Road Home*, 1999), who stubbornly insists that her deceased husband be returned home against formidable odds to be given a traditional burial. Color also plays a key role in Zhang's films: in *Da hong deng long gao gao gua* (*Raise the Red Lantern*, 1991), the dominance of the wedding color red, which represents which wife is chosen for the conjugal bed; the bright colored cloth hanging in the dye house in *Ju Dou* (1990), which contrasts with the dull unhappiness of the young, unfaithful wife; and the colorful countryside in *The Road Home*, which hints at the happiness of the parents when they were young and in love.

Zhang changed his style on occasion, becoming a master of the happy-sad ending, as in *Xingfu shiguang* (*Happy Time*, 2001) and *The Road Home*, and later, moving to the action-filled, martial-arts genre with peculiar twists that differed from the traditional Hong Kong kung fu films. Critics in China have panned his latest works, writing that they have illogical plots and weak characters and were designed specifically for North American audiences. *Hero* broke box-office records in China for domestic movies, and *House of Flying Daggers* was a financial success in both China and the United States.

RECOMMENDED VIEWING

Hong gao liang (*Red Sorghum*, 1987), *Ju Dou* (1990), *Da hong deng long gao gao gua* (*Raise the Red Lantern*, 1991), *Qiu Ju da guan si* (*Qiu Ju Goes to Court*, 1992), *Huo zhe* (*To Live*, 1994), *Yi ge dou bu neng shao* (*Not One Less*, 1999), *Wo de fu qin mu qin* (*The Road Home*, 1999), *Xingfu shiguang* (*Happy Time*, 2001), *Ying xiong* (*Hero*, 2002), *Shi mian mai fu* (*House of Flying Daggers*, 2004)

FURTHER READING

Gateward, Frances, ed. *Zhang Yimou: Interviews*. Jackson: University Press of Mississippi, 2001.

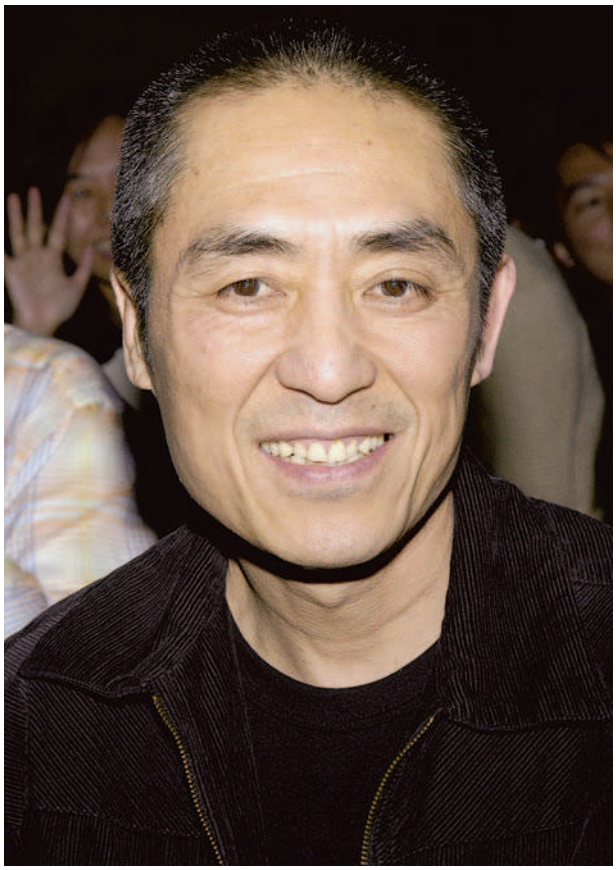
Ni Zhen. *Memoirs from the Beijing Film Academy: The Genesis of China's Fifth Generation*. Durham, NC: Duke University Press, 2002.

John A. Lent
Xu Ying

recent years, Zhang Yimou's films have changed considerably, moving to the action-packed martial-arts genre so appealing to Western audiences with *Ying xiong* (*Hero*, 2002) and *Shi mian mai fu* (*House of Flying Daggers*, 2004). These works have generated much adverse criticism in China, while enjoying huge box-office success both at home and abroad.

SIXTH GENERATION

As one of its directors, Lou Ye (b. 1965), said, the Sixth Generation may be only a label, its definition open-ended because of the lack of a commonly shared manifesto or school of thought. Sixth Generation directors have their distinct individual tastes and their films all look different. They tend to move away from the



Zhang Yimou. PHOTO BY S. SARAC/EVERETT COLLECTION.

traditional roles of political dissident, illustrator of Chinese history, and reflector of the countryside, focusing instead on their own artistic visions. The locale of most of their films is the city in all its bleakness and rawness, since unlike the previous two generations, they have had little experience with rural China. Their protagonists are today's marginal people living outside the mainstream—rock stars, homosexuals, drifters.

Sixth Generation filmmakers themselves were marginalized. Born in the 1960s and 1970s, they grew up in a transitional period when Communist ideology deteriorated in the face of the rapid marketization of the Chinese economy. Thus, they do not allegorize their narratives; instead, they express their (and other urbanites') sense of loss, anxiety, and frustration in the face of China's quickly changing cityscape. An example is Wang Xiaoshuai's *Shi qi sui de dan che* (*Beijing Bicycle*, 2000), the story of a country bumpkin's relentless struggle to obtain and retain his bicycle in the exploitative and violent urban environment. Sixth Generation films explore in depth individual identities, penetrating the inner psychology of their characters. Some works are gloomily realistic, such as Jia Zhangke's *Zhantai* (*Platform*, 2000) and Zhang Yuan's *Guo nian hui jia* (*Seventeen Years*, 1999), or daring and restless, such as Wang Quanan's *Yue shi* (*Lunar Eclipse*, 1999) and Lou Ye's *Suzhou he* (*Suzhou River*, 2000).

At times working underground, Sixth Generation directors know censorship firsthand and have grown to live with it; at times, their works have been cut, banned, or relegated to limited release. Lou, for example, was not allowed to make films for three years, and his *Suzhou River* was banned. Sixth Generation directors' filmmaking has often been precarious because of government censorship and financial difficulties, yet many of their films have won awards at international film festivals.

PLANNED ECONOMY ERA

The Sixth Generation is likely to be the last group of filmmakers to be so identified, for in a planned economy environment it makes less sense to categorize by generations, when all types of filmmaking arrangements occur and all producers must scramble to find capital and audiences. One scholar, Shaoyi Sun, has identified four types of filmmaking at the beginning of the twenty-first century: the internationally known directors, such as Zhang Yimou and Chen Kaige, who have few problems financing their work; the state-financed directors who make major "melody" films that are likely to reinforce party policy and present a positive image of China; the Sixth Generation, hit hard by augmented commercialization and struggling to find money; and the relatively new group of commercial filmmakers who strive solely for box-office success. Epitomizing the commercial type is Feng Xiaogang (b. 1958), whose New Year–celebration movies such as *Jia fang yi fang* (*The Dream Factory*, 1997), *Bu jian bu san* (*Be There or Be Square*, 1998), *Mei wan mei liao* (*Sorry Baby*, 2000), and *Da wan* (*Big Shot's Funeral*, 2001) since 1997 have grossed more money than any films except the imported *Titanic* (1997). Feng is candid about his "fast-food filmmaking," gleefully admitting to a goal of entertaining the largest audience while succeeding at the box office.

The trend toward commercialized film has left women filmmakers uncomfortable, as many have been shy about seeking funding from entrepreneurs. Nevertheless, as they have since the 1980s, they continue to direct movies about women from a female perspective, avoiding completely the stereotype of wretched, weak women dependent upon men to solve their problems. Notable in recent years have been Li Hong's *Ban ni gao fei* (*Tutor*, 1999) and *Hei bai she ying shi sha ren shi jian* (*Murder in Black and White*, 2001), Emily Tang's *Dong ci bian wei* (*Conjugation*, 2002), and Ma Xiaoying's *Shi jie shang zui teng wo de na ge ren zou le* (*Gone Is the One Who Held Me Dearest in the World*, 2002).

China's film industry has had a number of major shakeups since the mid-1990s that have substantially changed its infrastructure. By the early 1990s the studio system was already disintegrating, but it was hit even harder when state funds were cut sharply in 1996. Replacing the studio system are a number of independent production companies that are owned privately, either jointly with foreign investors or collectively. Also having an impact on the industry was the breaking up of the China Film Group's monopoly on distribution in 2003. In its place is Hua Xia, made up of Shanghai Film Group and provincial studios, China Film Group, and SARFT. A third factor that transformed Chinese cinema was the reopening in January 1995 of China's film market to Hollywood after a lapse of nearly half a century. Initially, ten "excellent" foreign films were to be imported yearly, but as the United States pressed for a wider opening up of the market, holding China's anticipated entry into the World Trade Organization as a bargaining chip, the number was increased to fifty and is expected to rise further.

Other significant changes came about soon after 1995. In production, restrictions on foreign investment have been considerably loosened, the result being that the number of international coproductions has grown at an accelerated pace. An overhaul of the exhibition infrastructure was implemented by SARFT after 2002, with goals of upgrading the sorry state of rundown theaters and remedying the numerous prohibitive restrictions exhibitors face. China pushed forward with multiplexes and digitalization, bypassing more conventional means of exhibition. Because of the enormous profits to be realized, US companies, particularly Warner Bros., became prominently involved in the Chinese exhibition circuit.

Censorship is still strictly enforced, although modifications of the censoring process (especially of script approval) have been made and a ratings system considered. Previously banned films can now be shown, and filmmakers have been encouraged to participate in international festivals. Government authorities and film personnel have tried to contend with the industry's problems by encouraging foreign producers to use China as a place to make movies, and by upgrading technologies, changing promotional strategies, and advancing the profession through the creation of more film schools and festivals.

These film reforms resuscitated an industry that was in dire straits after 1995, with the result that the number of films made has increased to more than two hundred, some attracting international attention and success at the box offices. But many problems remain, including loss of audiences to other media and other activities, the high prices of tickets, and rampant pirating. As China's film industry panders to Hollywood and commercialization, the biggest concerns are what kinds of films will be made and what about them will be Chinese.

SEE ALSO *Hong Kong; National Cinema*

FURTHER READING

Berry, Chris, ed. *Chinese Films in Focus: 25 New Takes*. London: British Film Institute, 2003.

Chow, Rey. *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema*. New York: Columbia University Press, 1995.

Hu Jubin. *Projecting a Nation: Chinese Cinema Before 1949*. Hong Kong: Hong Kong University Press, 2003.

Kong, Haili, and John A. Lent, eds. *Centennial Reflections on Cinematic China*. White Plains, NY: EastBridge, 2005.

Kuoshu, Harry H. *Celluloid China: Cinematic Encounters with Culture and Society*. Carbondale: Southern Illinois Press, 2002.

Li Suyuan, and Hu Jubin. *Chinese Silent Film History*. Beijing: China Film Press, 1996.

Marion, Donald J. *The Chinese Filmography: The 2485 Feature Films Produced by Studios in the People's Republic of China from 1949 through 1995*. Jefferson, NC: McFarland, 1997.

Ni Zhen. *Memoirs from the Beijing Film Academy: The Genesis of China's Fifth Generation*. Durham, NC: Duke University Press, 2002.

Semsel, George S., ed. *Chinese Film: The State of the Art in the People's Republic*. New York: Praeger, 1987.

Tam Kwok-kan, and Wimal Dissanayake. *New Chinese Cinema*. New York: Oxford University Press, 1998.

Zhang Yingjin, ed. *Cinema and Urban Culture in Shanghai, 1922–1943*. Stanford, CA: Stanford University Press, 1999.

———, ed. *Encyclopedia of Chinese Film*. New York: Routledge, 1998.

Zhu Ying. *Chinese Cinema During the Era of Reform: The Ingenuity of the System*. Westport, CT: Praeger, 2003.

John A. Lent
Xu Ying

CHOREOGRAPHY

The job of choreographer or dance director for a musical is to develop dances and production numbers that highlight the abilities of the stars and specialty dancers in the slots that the director and writers assign. Some of these dances advance the plot, but many dance sequences appear in performance settings, such as a nightclub, theater, or social event.

CINEMATIC CONTEXTS

Some choreographed sequences involve the characters and the roles they play in the story, and others present performers whose sole function in the film is to dance. *Down Argentine Way* (1940), a romance with horses that takes place on a hacienda, has dances credited to Nick Castle (1910–1968) and Geneva Sawyer. At various points in the film, the characters attend fiestas that feature group "ethnic" dances and a plot-related vocal and movement specialty by Charlotte Greenwood (1893–1978), a veteran character actress known for her high kicks. The film also features spectacular duets by the tuxedo-clad Nicholas Brothers (Fayard [1914–2006] and Harold [1921–2000]), who just happen to be there, tap dancing and leaping over each other in full split. Most appearances by African American dancers (and musicians) are similarly "accidental," so that they could be deleted for distribution in southern states without marring the plot.

The MGM backstage musical *Easter Parade* (1948), set in pre–World War I New York, is a good example of how dance sequences could be fit into movies. Choreographed by Charles Walters (1911–1982) and with songs by Irving Berlin (1888–1989), ranging from vaudeville hits of the 1910s and 1920s to new ballads from the 1940s, the film stars Fred Astaire (1899–1987), with Ann Miller (1923–2004) and Judy Garland (1922–1969) as his partners in exhibition ballroom dancing. Astaire and Garland adopt the period style in plot-related exhibition ballroom dances that the viewer sees both in rehearsal and performance. The anachronistic "It Only Happens When I Dance with You" is pure 1940s adagio for Astaire and Miller. The film, which also features dance specialties suited to the stars, opens with a prop-manipulation solo for Astaire, this time dancing with a drum set. The onstage scenes include a special effect act for Astaire, tapping in real time in front of a chorus filmed in slow-motion, and the comic "Walk Down the Avenue" duet for Astaire and Garland dressed as tramps. Miller performs "Shaking the Blues Away," a surrealist solo in which she shows off her signature tap fouettés, surrounded by detached arms playing instruments through holes in the stage floor.

In the late 1940s and 1950s, Hollywood extended invitations to star choreographers from Broadway, such as Agnes de Mille (1905–1993) and Michael Kidd (b. 1919). De Mille's *Oklahoma!* finally reached the screen in 1955, with the influential dream ballet intact. Kidd restaged some of his Broadway successes, such as *Guys and Dolls* (1955), but also choreographed new musicals written directly for film. *The Band Wagon* (1953) includes a fake ballet, some overdone dances on a fragmenting set for the musical comedy of *Faust*, and two "improvised" dance-for-the-fun-of-it numbers. It ends in the glorious "Girl Hunt" sequence, a parody of Mike Hammer detective *film noir* and musical film clichés for Fred Astaire and a slinky Cyd Charisse (b. 1921), who, as

Astaire's character remarked at her entrance, "came at me in sections." The barn-raising dance in *Seven Brides for Seven Brothers* (1954) was the surprise hit of the MGM compilation film *That's Entertainment* (1974). Kidd used social dance and stylized acrobatics with construction props to develop a set piece for the "brides" and their rival gangs of townies and frontiersmen lined up on distant sides of the sound stage. The women, lined up in the center, alternate dancing with the two sets of male partners. Kidd's grasp of the dance possibilities for the wide-screen format was so great that the sequence is used in *That's Entertainment* to demonstrate the necessity of letter-boxing.

RECOGNIZABLE CHOREOGRAPHERS

Although many early films featured dance, the sequences were generally preexisting acts or social dances. Choreographers or dance directors were not credited, but as narrative film developed in the silent era, choreographers began to fulfill two functions. Films with plots that centered on goings-on backstage, especially those filmed in the New York studios, often showed celebrities and rehearsals led by Broadway choreographers. Cosmopolitan's *The Great White Way* (1924) showed a *Ziegfeld Follies* rehearsal with the real dance director Ned Wayburn (1874–1942) setting choreography on Anita Stewart (1895–1961) as Mabel. In Hollywood, directors hired Los Angeles–area concert dance troupes or schools to provide atmosphere. Occasionally they were identified and even publicized for their contributions to the film. The always media-savvy Ruth St. Denis (1878–1968) and Ted Shawn (1891–1972) led their Denishawn dancers on the steps of Babylon in D. W. Griffith's (1875–1948) 1916 masterpiece *Intolerance*. The concert dancer Marion Morgan provided appropriate period dances for the multiple flashbacks in *Man-Woman-Marriage* (1921), and Ernest Belcher (1882–1973), whose Los Angeles studio rivaled Denishawn in popularity, provided dancers for backstage sequences in many films, among them *Heroes of the Street* (1922). Cecil B. DeMille (1881–1959) worked with the former Ballets Russes dancer Theodore Kosloff (1882–1956) in most of his 1920s films, culminating most memorably in the Ballet Mechanique on the dirigible sequence in *Madame Satan* (1930).

When the studios committed to sound technology after 1927 and began to churn out revues to exploit the new technology, they brought Broadway, Prolog, and vaudeville choreographers west for consultancies or employment. The many women choreographers in these fields were given few feature-length assignments and soon returned to Broadway, although Fanchon, a choreographer and musical sequence director, remained in Los Angeles to take over the West Coast Prolog circuit and worked on more than a dozen films. Albertina Rasch (1895–1967) (who was married to the composer Dmitri Tiomkin [1894–1979]) commuted between Broadway and MGM. She provided period dance for the sound film *Devil-May-Care* (1929), starring Ramon Novarro (1899–1968), and *Marie Antoinette* (1938), starring Norma Shearer (1902–1983), and collaborated with the director Ernst Lubitsch (1892–1947) on the 1934 version of *The Merry Widow*. One of the most memorable moments from this highly successful version of the operetta is the spiral of waltzing couples as the camera slowly zooms outward. Film stars who were former members of the Albertina Rasch Dancers promoted her for projects in the 1930s, among them Eleanor Powell (1912–1982), for *Broadway Melody of 1936* and *Rosalie* (1937), and Jeanette MacDonald (1903–1965), who requested her for MGM's popular operetta series, including *The Girl of the Golden West* (1938).

The so-called Broadway Big Four—Dave Gould (1899–1969), Seymour Felix (1892–1961), Sammy Lee (1890–1968), and Busby Berkeley (1895–1976)—all found studio niches. Gould won the first Oscar® for dance for his contributions to *Flying Down to Rio* (1933), the film that first paired Fred Astaire and Ginger Rogers (1911–1995). Felix had a long career at Twentieth Century Fox, specializing in period backstage musicals, including the biographies of *The Dolly Sisters* (1945), *Oh, You Beautiful Doll* (1949), about the songwriter Fred Fisher (1875–1942), and *Golden Girl* (1951), about the mid-nineteenth-century actress Lotta Crabtree (1847–1924). Lee spent most of his career at United Artists, staging dances in melodramas and westerns, and he also worked on Abbott and Costello (Bud Abbott [1895–1974] and Lou Costello [1906–1959]) comedies for Universal. Berkeley's films for Warner Bros. earned him the most lasting acclaim. His grasp of art direction and the possibilities of the camera allowed him to develop a style so suited to black-and-white that it epitomized Art Deco. His production numbers open up from their ostensible stage settings, adding depth and mass movement to the core dances.

Each studio had staff dance directors, mostly performer-choreographers from Broadway or popular entertainment. Gould's assistant, Hermes Pan (1909–1990), throughout his long career worked with Fred Astaire, primarily as the credited choreographer. He developed both the celebrated duets with Ginger Rogers and the repertory of solos. Nick Castle specialized in modern dress musicals, primarily for Twentieth Century Fox, among them vehicles for Sonja Henie (1912–1969). He was also known for comedies, among them Abbott and Costello films for Universal and, later, Jerry Lewis (b. 1926) comedies for Paramount. Castle shared credits

Roy Scheider as choreographer Joe Gideon in* All That Jazz *(Bob Fosse, 1979). ® ™ AND COPYRIGHT © 20TH CENTURY FOX FILM CORP./COURTESY EVERETT COLLECTION. REPRODUCED BY PERMISSION.

for many films, such as Fox's Shirley Temple (b. 1928) musicals, with Geneva Sawyer, who reached Hollywood after being the dance director for the Cotton Club, the famed Harlem nightclub.

In the history of film, choreographers from ballet or modern dance have been offered only occasional work. The most successful transition from ballet (without the intermediate step of a career on Broadway) was made by Eugene Loring (1914–1982), best known for the Ballet Caravan company's *Billy the Kid*. His film work includes spectacular numbers for Cyd Charisse in the musical *Silk Stockings* (1957) and the biopic *Deep in My Heart* (1954), about the American composer Sigmund Romberg (1887–1951), most notably her sultry "One Alone" duet with James Mitchell (b. 1920). The Dr. Seuss fantasy *The 5,000 Fingers of Dr. T.* (1953) brilliantly represents his creativity and ability to fit movement to visual style, especially in the dungeon ballet for the jailed musicians of banned instruments.

Fame (1980) focused on adolescent dancers at New York City's High School for the Performing Arts. Louis Falco (1942–1993), a modern dancer, choreographed classes, performances, and the film's spectacular "improvised" numbers. The modern dance choreographer Twyla Tharp (b. 1941) adapted her stylized movements to different periods for collaborations with director Milos Forman (b. 1932) on *Hair* (1979), *Ragtime* (1981), and *Amadeus* (1984). Lester Wilson (1942–1993), whose dance career encompasses modern dance and Broadway, found success as a choreographer for films focusing on contemporary social dance, from disco for *Saturday Night Fever* (1977) to hip-hop for *Beat Street* (1984). He has also worked on comedies, among them the *Hot Shots!* parody series (1991, 1993).

George Balanchine (1904–1983), the Russian-born choreographer who brought ballet to the United States, was also known in the 1930s for his Broadway work. He created ballets for Vera Zorina (1917–2003) that were interpolated into *The Goldwyn Follies* (1938), *On Your Toes* (1939), and *I Was an Adventuress* (1940). His most successful work for film, the gangster ballet *Slaughter on Tenth Avenue*, had been created for the stage version of *On Your Toes* (by Rodgers and Hart), and then expanded for the screen. The World War II Paramount all-star 1942 revue *Star Spangled Rhythm* featured a Zorina ballet by Balanchine set to "That Old Black Magic" and a specialty dance by the African American choreographer and anthropologist Katherine Dunham for her troupe and a zoot-suited Eddie Anderson (1905–1977).

For Jerome Robbins (1918–1998), a Broadway choreographer who then became a ballet choreographer for Balanchine's New York City Ballet, the transition to film was more difficult. The "Little House of Uncle Thomas" sequence in *The King and I* (1956) is stage-bound and distant, as if it were filmed from the audience's perspective. He brought camera movement to the gang warfare in *West Side Story* (1961) with the long opening sequence of alternating skirmishes between the Jets and Sharks, the dance at the gym, and the rumble. But the dream ballets from the stage musical were eliminated.

Bob Fosse (1927–1987), who had danced in film for Jack Cole (1911–1974), opened up stage choreography well in *The Pajama Game* (1957) and *Damn Yankees!* (1958), especially in the "Once a Year Day" picnic and "Shoeless Joe" baseball practice sequences. The classic dance with hats, "Steam Heat" from *Pajama Game*, was presented in a show-within-a-show setting—in this case, a union rally—and was replicated from the stage. His most acclaimed film was the 1972 *Cabaret* (which he had not staged or directed on Broadway), which epitomizes the slow, sexual, and confrontational dance style of his later work.

BOB FOSSE

b. Robert Fosse, Chicago, Illinois, 23 June 1927, d. 23 September 1987

Recognized as an auteur late in his career, Bob Fosse was one of the few choreographers whose moves and poses were popularly recognized. After a successful but conventional career as a choreographer and director for stage and screen, Bob Fosse gained his reputation as an innovative stylist in the 1970s and 1980s. The Fosse signature style was a jazz dance made more angular by emphasizing the back and hips.

Fosse performed in national companies and on Broadway before a contract with MGM brought him to Hollywood as a dancer. Young looking, he was cast as chorus boys and college students in B musicals such as *Give the Girl a Break* (1953) and *The Affairs of Dobie Gillis* (1953). These films gave him the opportunity to learn about film and movement from colleagues and future choreographers like Gower Champion, Tommy Rall, Joan McCracken, and Carol Haney. His most memorable appearance was with Rall, Haney, McCracken, and Ann Miller in "From This Moment On" in *Kiss Me Kate* (1953). He returned to New York to choreograph *The Pajama Game*, which opened in 1954. The show was a huge success, and the way Haney and two male dancers manipulated black hats in the sultry "Steam Heat" number brought Fosse fame. He won six Tony awards for choreography for, among others, *Damn Yankees!* (1955) and *Sweet Charity* (1966), starring his then-wife Gwen Verdon. Fosse returned to Hollywood to choreograph the film versions of *The Pajama Game* (1957), *Damn Yankees* (1958), and *Sweet Charity* (1969), which he also directed.

Fosse's breakthrough was the film of *Cabaret* (1972), in which, as director-choreographer, he shifted the musical's focus to its young adult characters in 1930s Germany. As played by Liza Minnelli, Sally Bowles was changed from an untalented wannabee into a vibrant star with such memorable scenes as "Mein Herr," danced on, around, and through a chair, with fishnet-stockinged legs extended. He also staged Minnelli's television special, *Liza with a Z* (1972), and the stage show *Liza* (1974).

His stylization of dancers' bodies continued in the musical *Chicago* (1975), starring Verdon, which was later revived on Broadway and turned into a 2002 film. Fosse's only nondance film was *Lenny* (1974), a semi-abstract study of the controversial comedian Lenny Bruce. He continued his experiments with musical genres with the stage revue *Dancin'* (1978), which he developed, directed, and choreographed, and the film *All That Jazz* (1979), which he directed, choreographed, and co-wrote. Widely believed to be semi-autobiographical, it is a backstage musical interrupted by the health crisis of the director. Although there had been stage experiments with this conventional plot line before, Fosse's stylistic approach earned comparisons to Federico Fellini. Like his version of *Cabaret*, *All That Jazz* meshes reality and stage performance while playing games with chronology and audience expectation.

RECOMMENDED VIEWING

As Choreographer: *The Pajama Game* (1957), *Damn Yankees!* (1958), *How to Succeed in Business Without Really Trying* (1967); As Director and Choreographer: *Sweet Charity* (1969), *Cabaret* (1972); As Writer, Director, and Choreographer: *All That Jazz* (1979); As Director: *Lenny* (1974)

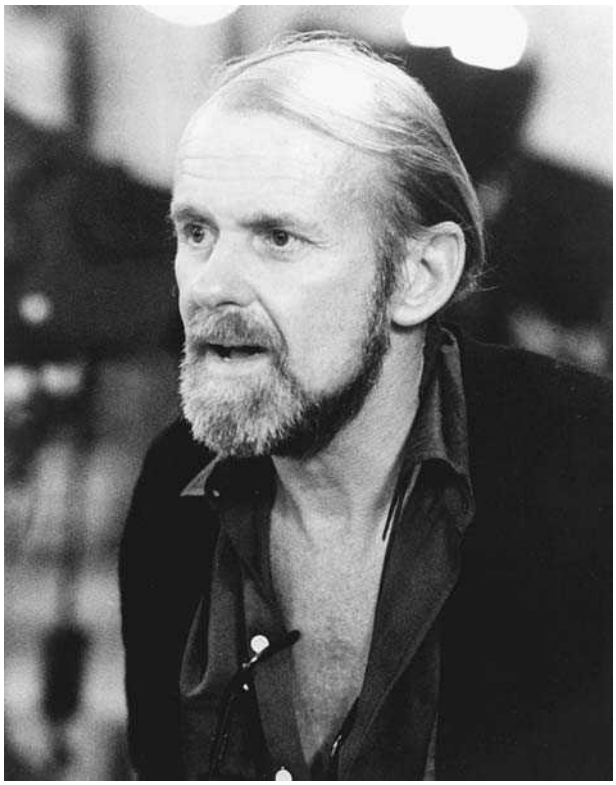
FURTHER READING

Gottfried, Martin. *All His Jazz: The Life and Death of Bob Fosse*. New York: Bantam Books, 1990.

Barbara Cohen-Stratyner

Most of the remaining musicals filmed after the 1960s were restaged for vast choruses by Onna White (1922–2005) (*The Music Man*, 1962; *Oliver!*, 1968; *Mame*, 1974) or the team of Mark Breaux and Dee Dee Wood (*The Sound of Music*, 1965). The latter team also choreographed many new projects aimed at family audiences, among them the hugely popular Disney films *Mary Poppins* (1964) and *Chitty Chitty Bang Bang* (1968).

A slew of pop-music musicals were produced in the disco era, following the popularity of *Saturday Night Fever*. The best of these were *Grease* (1978) and *Grease 2* (1982), both staged by Patricia Birch, which updated the early 1960s dances without losing the period flavor. Birch also contributed social dances to the Teatro Campesino's study of Los Angeles race riots, *Zoot Suit* (1981), and to many comedies, such as *Big* (1988) and



Bob Fosse on the set of* All That Jazz *(1979). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

The First Wives Club (1996). Fosse's Broadway musical *Chicago* finally reached the screen in 2002, directed and choreographed by Rob Marshall (b. 1960).

NONMUSICAL FILMS

For a dramatic film, a dance director's task is to develop period-appropriate movement, most often for social settings. For example, in costume dramas characters might be seen meeting each other at balls, and in *film noir* in nightclubs. In the studio era credit for work was not consistent, even when crucial elements of the plot occur in a dance setting. Agnes de Mille was named as choreographer of George Cukor's (1899–1983) *Romeo and Juliet* (1936), but no one is credited for the 1938 *Jezebel*.

In action films the responsibilities of dance directors, fight directors, stunt coordinators, and special-effects staff often overlap. According to contemporary press for *The Warriors* (1979), each group of actors developed signature movements to distinguish it from the rival gangs. The monumental impact of Hong Kong filmmaking on Hollywood has elevated the role of the fight choreographer, who stages stunts but maintains each character's individuality. The most influential fight choreographer is Yuen Woo Ping (b. 1945), a veteran whose Hong Kong credits go back to the 1970s. His period work has been seen in Ang Lee's *Crouching Tiger, Hidden Dragon* (2000), both volumes of *Kill Bill* (2003, 2004), and the *Matrix* trilogy (1999–2003). In the latter films he created spectacular hand-to-hand combat, leaps into nowhere, and fights with "cloned" copies of actors that were then computer manipulated for pace. Corey Yuen performed similar tasks in the *X-Men* films in 2000 and 2004, developing individual movement styles for each character's personality and mutation. *The House of Flying Daggers* (2004) credited action directors, a martial arts coordinator, and the choreographer Zhang Jianming.

SEE ALSO *Dance; Musicals; Theater*

FURTHER READING

Altman, Rick. *The American Film Musical*. Bloomington: Indiana University Press, 1987.

Delamater, Jerome. *Dance in the Hollywood Musical*. Ann Arbor: University of Michigan Press, 1981.

Feuer, Jane. *The Hollywood Musical*. 2nd ed. Bloomington: Indiana University Press, 1993.

Stearns, Marshall, and Jean Stearns. *Jazz Dance: The Story of American Vernacular Dance*. Revised ed. New York: Da Capo Press, 1994.

Thomas, Tony, and Jim Terry, with Busby Berkeley. *The Busby Berkeley Book*. New York: NY Graphic Society, 1973.

Barbara Cohen-Stratyner

CINEMATOGRAPHY

In the earliest days of cinema, before the dominance of the narrative mode, movies were made almost wholly by cameramen. *Le Repas de bébé* (*Feeding the Baby* or *Baby's Dinner*, 1895) by Auguste (1862–1954) and Louis Lumière (1864–1948) is a stunning example of composition with movement. As early as the second shot of *The Great Train Robbery* (1903), filmed for Edison by Edwin S. Porter (1869–1941), one can see, in the depiction of the train moving past a water tower where the desperadoes are hiding, the influence of the finely trained cameraman's eye, sensitive to subtle modulations of light and shadow and adept at composing a well-balanced and beautiful cinematographic frame. This is an exquisite example of black-and-white photography of motion, with a sumptuous range of mid-tone grays, a rich and textured black, and pearly highlights in the sunny spots. Later, Porter was teamed with director J. Searle Dawley (1877–1949) at the Edison studio, and at the American Mutoscope and Biograph Company, Billy Bitzer (1872–1944) was teamed with D. W. Griffith (1875–1948), who began directing around 1908. Both Porter and Bitzer claimed that they had alone been responsible for all of the camera work, negative processing, site selection, and actor directing.

After the age of the director had begun, the cinematographer (in the United Kingdom, the "lighting cameraman" and often, in the United States, the "director of photography" or "D.O.P.") came to have exclusive responsibility for the representation of narrative scenes on film. Beyond the actual powering of first the hand-cranked and later the electric camera, this responsibility included designing lighting for each shot; selecting the film stock and camera equipment; operating and maintaining this equipment (later in conjunction with the camera department of the studio), selecting exposure settings and camera movements, and printing the exposed film. When the division of labor at Hollywood studios increased during the 1930s, cinematographers were working with loaders and camera operators, grips and gaffers, juicers, spotmen, and focus pullers. The teaming of cinematographers and directors evident during this era continues to this day, as evinced in such longtime pairings as: cinematographer Bert Glennon (1893–1967) with director John Ford (1894–1973), Joseph Walker (1892–1985) with Frank Capra (1897–1991), Russell Metty (1906–1978) with Douglas Sirk (1900–1987), Robert Burks (1910–1968) with Alfred Hitchcock (1899–1980), Sven Nykvist (b. 1922) with Ingmar Bergman (b. 1918), Allen Daviau (b. 1942) and then Janusz Kaminski (b. 1959) with Steven Spielberg (b. 1946), and Ernest Dickerson (b. 1951) with Spike Lee (b. 1957). Such teaming provides opportunities for directors to involve themselves intensively with the cinematographer's style and craft; and many directors, including Hitchcock and Jerry Lewis (b. 1926), operated on the set with a thorough knowledge of lenses, filters, camera movements, and lighting. Some directors were themselves once cinematographers, including Josef von Sternberg (1894–1969), Nicholas Roeg (b. 1928), Haskell Wexler (b. 1926), Robert Rodriguez (b. 1968), Ernest Dickerson, and Jan de Bont (b. 1943), for example.

The American Society of Cinematographers (ASC, the three letters that have followed the cinematographer's name in screen credits since Mary Pickford [1893–1979] had them inscribed after Charles Rosher's [1885–1974]

Gregg Toland's deep focus cinematography in* Citizen Kane *(Orson Welles, 1941). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

name in her films) was formed in 1919 through a union of the Cinema Camera Club (from New York) and the Static Club (from Los Angeles). The British Society of Cinematographers (BSC) was formed in 1949 by Bert Easey and fifty-four colleagues, and the Canadian Society of Cinematographers (CSC) was founded in 1957.

THE CINEMATOGRAPHER'S TECHNIQUE

It is often difficult for technically naive viewers to grasp that although in everyday situations the eye typically adapts to variations in light and produces a credible "image" of reality under most lighting conditions, the camera—even an extremely expensive and elaborate one such as the Mitchell BNC 35mm or the Éclair, Arriflex, or Aaton 16mm—can "see" only what the film stock with which it is loaded is sensitive enough to record within a field that has been adequately lit. Onscreen, even darkness, shadow, gloom, and mist need to be properly lit in order to show up visually as such. Simply withholding light from part of a scene will produce a completely underexposed patch in the negative, not an area that will seem to be rich with the characteristic texture of darkness. The dark sequence in *Touch of Evil* (1958), for example, wherein Joe Grandi (Akim Tamiroff) is tortured and killed by Hank Quinlan (Orson Welles), shows exemplary achievement in cinematography, since even in the gloom of the seedy hotel room where the action is set, cinematographer Russell Metty produces a full and rounded range of mid-tone grays and a gritty, textured objectivity.

Also often taken for granted are the delicate screen compositions with light that can move the eye systematically through the editing. To sit back with the sound off and watch Allen Daviau's bicycle chase sequence in Spielberg's *E.T. the Extra-Terrestrial* (1982), for instance, is to be astonished by the exquisitely framed screen compositions and the use of highlighting and camera movement to move the eye seamlessly from shot to shot.

Very often in a more casually photographed film, the soundtrack is utilized to smooth cuts between poorly matched shots. Since the earliest days of narrative film in a rudimentary way, and since the 1930s with more sophistication, one of the functions of film lighting has been to guide viewers in pinpointing the narratively central material and details in a scene. From a uniformly accessible visual field, particular material is selected in this way for dramatic emphasis. For example, in the conclusion of Orson Welles's (1915–1985) celebrated *Citizen Kane* (1941), a child's sled is picked up from a pile of objects and thrown into a blast furnace. Gregg Toland's (1904–1948) camera zooms into the furnace door to pick up the sled being consumed by the flames. Because of the overall darkness of the surrounding area, and the intensity of the light produced by the flames, special key lighting had to be used on the sled in order for the viewer's eye to discover it as a special object in the already bright visual field.

In addition to planning with the director and the designer of a film before shooting, cinematographers work collaboratively during the principal photography stage. Sets must be built or locations selected with the cinematographer's needs at least partially in mind. For example, a "wild" wall is a part of a set that can be removed easily so that a shot can be taken from that point of view; for Hitchcock's *Rope* (1948) virtually all the walls of the single penthouse set were wild, since the film was to be shot (by Joseph Valentine [1900–1949] and William V. Skall [1897–1976]) in eleven-minute masters, with continuous camera movement and no discernible cuts. Conversely, Clint Eastwood (b. 1930) prefers to eliminate wild walls, so that the cinematographer is always placed—like the characters—inside the situation where he will have to find a "natural" point of view. Cinematographers do not always work with sets fixed inside buildings or locations; for Spike Lee's *Get on the Bus* (1996), for example, Elliot Davis had a specially rigged bus, with light boxes fixed behind the seats and a camera track mounted on the luggage racks.

As well as set architecture, the colors of sets and costumes will affect lighting and film stock selection. Since the concluding ballet sequence of *An American in Paris* (1951) required bizarre and theatrical transitions with extreme, colored light, and since no work was going to be done optically in the lab, all the transitions had to be effected through set lighting. To get stark and saturated color effects, John Alton (1901–1996) used color film stock with lighting typical of black-and-white movies. In addition, the cinematographer's team requires time to set up for shots. Both the director and assistant director, one of whose tasks it is to plan shooting schedules efficiently, must collaborate closely to ensure that complicated setups are practical from the budgetary point of view.

A team of grips is under the cinematographer's direction, in order to unload pieces of the camera and dolly, set up the photography equipment, and move the camera and dolly during shots: the chief member of this team is called the "key grip" and has principal responsibility for camera movement. A particularly spectacular case of prodigious grip technique is to be found in the party scene of Hitchcock's *Marnie* (1964), in which Robert Burks shoots from a vantage point on the balcony overlooking the spacious foyer of an estate house, where dozens of well-dressed socialites are mingling. As the doorbell repeatedly sounds and a uniformed butler opens the door to various guests, the camera moves, in one fluid crane shot with perfectly modulated focus, twenty feet down to floor level and forty feet forward to swoop into the face of Sidney Strutt (Martin Gabel), the very last person anyone wants to see appearing at this soiree, as he stands stiffly on the doorstep.

Another team, the gaffers, of whom the chief is given the special title, "best boy," handles unpacking, wiring, setting up, filtering, adjusting, and moving all of the lights. A particularly fascinating challenge for gaffers was the "wake-up" scene of Jerry Lewis's *The Ladies Man* (1961). In it Wallace Kelley's camera shows coeds waking up bedroom by bedroom in a huge boarding-house; then it pulls back to observe them marching out of their rooms, down the hallways to the stairs, and downstairs to the breakfast room; then it pulls farther back to show this happening on many floors simultaneously, then farther back to show the entire structure like a giant dollhouse, then even farther back to show the entire sound stage. All of the areas, from the stage to the individual rooms, had to be lit for optical coherence. The rooms had to have lighting for Technicolor unaffected by the very high lights that would ultimately show the entire set.

The camera operator works under the cinematographer to operate the camera during shots. He or she is assisted by one or more focus pullers, who must measure the lens-to-performer distances the shot will require, establish a schedule of focuses for the shot, and achieve consistent focus as the scene continues. It is solely within the province of the cinematographer and his team to peer through the viewfinder of the camera, although in the United States union regulations forbid cinematographers from actually operating cameras.

THE CINEMATOGRAPHER'S TOOLS

Collaborating with the director in terms of the vision sought for a given scene, the cinematographer will direct the lighting, select from a variety of film stocks, and

GREGG TOLAND

b. Charleston, Illinois, 29 May 1904, d. 26 September 1948

Although he shot more than sixty films, including *Kidnapped* (1938) and *The Grapes of Wrath* (1940) for Darryl F. Zanuck, *Wuthering Heights* (1939, for which he won an Academy Award®), *The Little Foxes* (1941), *The Best Years of Our Lives* (1946), and *The Bishop's Wife* (1947) for Samuel Goldwyn, *The Outlaw* (1943) for Howard Hughes, and *Intermezzo* (1939) for David O. Selznick, it is for a single effort, in collaboration with a newcomer to Hollywood, that Gregg Toland's name is most frequently associated with extraordinary achievement in cinematography: Orson Welles's *Citizen Kane* (1941). Toland asked Welles to use him on the picture, since he wanted to learn by working with a man who did not know anything about cinematography.

With deep-focus, high-keyed illumination technique specially adapted for this project, Toland provided Welles with stunningly sharp images. Especially notable are the election speech scene (with its exceptionally high contrast and provocative shooting angles), Kane stumbling past the mirrors at Xanadu (with tautly controlled lighting that produces explosive mirror effects), and the warehouse finale (reprised by Steven Spielberg in *Raiders of the Lost Ark*, 1981), shot with great depth of field and a moving camera. With its simultaneous dramatic action in front, middle, and rear planes of focus, *Citizen Kane* became a landmark of cinematographic vision in Hollywood film. Welles also wanted "lateral depth of focus" and so Toland used wide-angle lenses with very small apertures; all of this required very intense illumination and led to high-contrast images.

Toland entered the motion picture industry as an office boy and became a lighting cameraman before he was twenty. He worked intensively with William Cameron Menzies but avoided being trapped in a studio contract; then he became invaluable to Goldwyn, who because he wanted Toland free for *The Bishop's Wife* refused to loan him to Howard Hawks for *Red River* (1949). The extraordinary intensity of Toland's collaborations with John Ford on *The Long Voyage Home* (1940) and *The Grapes of Wrath* stemmed from the men's shared alcoholism and Ford's admiration for Toland's ability to work with great decisiveness. On *Citizen Kane*, Toland was continually offering Welles what he had learned with Ford—unnecessary editing could be avoided by playing scenes, wherever possible, in a single shot.

Just before his death, Toland had perfected an f.64 lens that could provide depth of field to infinity with "perfect" focus. He is memorialized in the American Film Institute's documentary, *Visions of Light: The Art of Cinematography* (1992).

RECOMMENDED VIEWING

The Grapes of Wrath (1940), *The Long Voyage Home* (1940), *Citizen Kane* (1941), *The Little Foxes* (1941), *The Best Years of Our Lives* (1946)

FURTHER READING

Bazin, André. *Orson Welles: A Critical View*. Foreword by François Truffaut. Los Angeles: Acrobat Books, 1991.

Bogdanovich, Peter. "The Kane Mutiny." In *Focus on Citizen Kane*, edited by Ronald Gottesman, 28–53. Englewood Cliffs, NJ: Prentice-Hall, 1976.

Callow, Simon. *Orson Welles: The Road to Xanadu*. London: Jonathan Cape, 1995.

Eyman, Scott. *Print the Legend: The Life and Times of John Ford*. New York: Simon & Schuster, 1999.

Kael, Pauline. *The Citizen Kane Book*. New York: Limelight, 1984.

Murray Pomerance

choose a lens. Lenses range between the very short focus wide-angle type (for instance, 8mm through 30mm) through the mid-range "normal" (50mm), to the very long focus telephoto. The longer the lens, the more the focused image is collapsed into a single plane. In the climactic scene of *The Graduate* (1967), Benjamin (Dustin Hoffman) runs down a suburban sidewalk toward the camera, turning at the last moment to race off-camera into a church to stop a wedding. Shot here with a very long lens, Benjamin seems to float in the frame. Although we see his legs pumping and his face picking up an expression of agonized exhaustion, he does not seem to approach us, as he would if photographed with a normal lens. The aesthetic effect is that, race as he

Gregg Toland (right) with director Orson Welles on the set of* Citizen Kane *(1941). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

might, his chance of coming closer (to us, and to the church) seems slight. When suddenly he turns to run off screen, the viewer is surprised (pleasantly) to discover in the pan that follows him that he made it, after all. Since a few moments later he will in fact succeed in thwarting the wedding of his beloved to another man, this telephoto shot has the effect of sharing with the viewer the agonizing frustration Benjamin feels at this moment, while also preparing the viewer to be relieved of that anxiety.

Short lenses have three effects on motion picture photography. First, shots taken in wide angle require more light than shots taken with a 50mm lens, and the wider the angle (the smaller the focal range) the more additional light is required. Second, in wide-angle photography, the actual camera apparatus must be relatively close to its subject, since space appears to expand outward from the center of the frame. Third, the wide angle produces distortion from the center to the periphery of the frame. A face photographed in wide angle seems plumper, the nose more prominent, the eyes slightly farther apart than one shot in 50mm. Much of Stanley Kubrick's (1928–1999) *A Clockwork Orange* (1971) is done in wide angle, with the effect that the characters seem caricatured and the action bizarre and circus-like.

A choice of film stock is yet another means whereby a cinematographer can create a filmic effect. Motion picture film is a strip of cellulose acetate coated with an emulsion of halides that are sensitive to light. The light-sensitive emulsion rests on the acetate base in particles relatively small or large: that is, in finer or larger "grain." The finer the grain of the film, the more sensitive it is to light—for color work, this sensitivity registers light in various ranges of the visible spectrum, specifically magenta, yellow, and cyan light (which ultimately produce green, blue, and red in the final picture). The magenta registration is most sensitive to contrast, and through the use of filtration, this color layer can be manipulated separately in printing (through a technique called "color timing") to affect the contrast and, to some degree, the darkness of the image. Fine grain black-and-white film, which came into use for the first time with the French New Wave in the early 1960s, permitted street photography at night and under restricted lighting conditions. For *Barry Lyndon* (1975), Stanley Kubrick wanted cinematographer John Alcott (1931–1986) to simulate seventeenth-century candlelight, so no electric lighting was used on the shoot at all. Thousands of candles were used for indoor scenes, and maximal use was made of available light for exteriors, all in conjunction with very sensitive color film stock.

The finer the grain of the film, the more light that registers upon it (or the more swiftly light registers), and therefore the greater the available depth of field in the image. Still another mechanism exists for increasing the depth of field—a vital component of cinematic realism, lending to the viewer the belief that a three-dimensional world is being reproduced onscreen. This is the camera's aperture, which can be stopped up or down to permit more or less light, respectively, to enter the camera and strike the surface of the film. Depth perception is aided by stopping the aperture down, and with a very high aperture number (a tiny aperture) the apparent extension of the picture away from the front plane of focus is profound. For David Brisbin's long "face at the end of the road" shots in Gus Van Sant's (b. 1952) *My Own Private Idaho* (1991), for example, shot during mid-day in unclouded light on an empty highway in the American West, the lens is closed down to a very high f-stop and the viewer can see all the way from the front of the shot to the point where the road meets the horizon in clear, sharp focus. Much of *Wait Until Dark* (1967), on the other hand—a film depicting the perils of a blind woman trapped in her apartment with malevolent thieves—was shot by Charles Lang (1902–1998) in the f-4 to f-8 range, with little depth of field yet with enough aperture to allow as much light as possible to enter the camera since the scenes are relatively dark. When a film shot is made at f-2 or lower, only the foremost plane of the shot

will appear in crisp focus, and everything behind that will be blurry—for example, the pistol that dominates the frame in the finale of Hitchcock's *Spellbound* (1945).

Cinematographers must have a broad knowledge of film stocks and development processes. Color stock can be balanced for (blue) daylight or (yellow) tungsten (incandescent) illumination. Further, film stock of any sensitivity can be processed by the laboratory either normally or overexposed at the cinematographer's order. Overexposure, called "pushing," makes the shot look grainier and in higher contrast, as well as saturating the colors, and is especially useful when light is at a minimum. A technique widely used until extremely sensitive film stocks were developed and computer animation took the place of much in-camera special effects was the day-for-night shot, in which a scene meant to take place at night was shot in broad daylight using a combination of pushed exposure, tungsten-based (indoor) color film without compensating filtration (so that the color would shift toward moonlight blue), avoidance of sky in composition, and short focus (since the ability to see depth of field is related to the natural response of squinting in bright daylight). When the cinematographer must shoot in shadows with insufficient light to compensate, he can order the film to be post-flashed, that is, exposed very briefly to light at the laboratory to add exposure to the shot.

Two other factors complicate matters in cinematographic work, action speed (motion) and camera speed. First, objects move in cinema, and the camera can itself move (in dollies, pans, tracks, and tilts). The more motion there is, the less light from any particular source will reach the film. This is especially true in pan shots, in flash pans or whip pans (when the visual field swoops laterally with great speed), or in zoom outs, when peripheral material must be realized optically for the viewer under conditions where very little time is given for seeing it. For moving camera shots, or shots including considerable movement onscreen, cinematographers will aim for a wider aperture and for a film stock that is especially sensitive, as well as for the opportunity to use as much light as possible. Whenever considerable lighting is required, shooting can become both unpleasant and demanding for actors, since the focal requirements in a moving shot require that individuals place themselves in the visual field with great precision, often repeatedly for take after take.

A second matter is the camera speed (not to be confused with the "film speed," which is an index of the film's sensitivity to light, as discussed above). The conventional 24 frames-per-second (fps) speed at which film passes in front of the aperture is susceptible to adjustment by the cameraman. When the film is moved through the camera faster than 24 fps but the resulting footage is projected at a normal 24 fps, the result for the viewer is what is usually termed "slow motion." By contrast, winding the camera down produces in projection a jerky mechanical feeling. In the case of contemporary projection of silent films, such as Mack Sennett's (1884–1960) Keystone Cops chases, the "jerkiness" we often see does not result from the original filmmaker's intentionally winding down the camera but has a different origin. Silent film was shot, typically, at 18 fps (although with hand-cranked cameras, this speed was not absolutely consistent). When sound was introduced in the late 1920s, it became necessary, in order to avoid problems in synchronization, to standardize film projection speed and 24 fps came to be the accepted rate. When we see film shot at 18 fps projected at 24 fps, it seems to be in fast motion and jerky.

In using lighting on the set, the cinematographer moves among many possible choices. Ambient light gives general diffuse illumination to an entire scene. Scrims with gauze or other semitransparent material and colored filters can be attached to the front of lights. Lighting can be carbon based (arc lighting), producing an intense blue daylight quality (through the use of lamps called brutes and molarcs [or moles]); or incandescent, producing a yellow indoor-quality lighting (through the use of various-sized Fresnel lamps). Very tiny key-lights can be used to give extra illumination to very small portions of an image—for instance, the cheekbones or eyes of the star, as with Bela Lugosi (1882–1956) in *Dracula* (1931). Greta Garbo (1905–1990) insisted on working with William Daniels (1901–1970), who was especially adept at modulating key lighting to accentuate her cheekbones and sculpt the tonalities of her face. Backlighting gives a sense of roundness to objects and people. Clothes lights fill in the bodies of actors whose faces are keylit. "Kickers" give an angled backlit fill. Robert Burks, working for Hitchcock, softened the focus on female stars by stretching a gauze or nylon stocking over the lens (a technique that had been introduced by Hendrik Sartov [1885–1970] around 1919, when he photographed Lillian Gish [1893–1993]) and then piercing a tiny hole in it with a lit cigarette (or by coating the lens with Vaseline). Fill light is used from beneath the star, typically on the side of the head or face, to round out the head and body and lift the star's level of illumination slightly higher than anyone else in the scene—thus directing attention specifically in that person's direction. In more modern photography, fill lighting is most frequently accomplished by reflection with mylar.

The cinematographers of the New Wave, such as Henri Decaë (1915–1987), Sacha Vierny (1919–2001), Raoul Coutard (1924–1993), and Néstor Almendros (1930–1992), frequently used reflection techniques,

NÉSTOR ALMENDROS

b. Barcelona, Spain, 30 October 1930, d. New York, New York, 4 March 1992

Eventually to become the cinematographer of more than sixty films, including works by Barbet Schroeder, Jean Eustache, Jean-Claude Brialy, Maurice Pialat, Monte Hellman, Marguerite Duras, Alan J. Pakula, and Moshe Mizrahi, Néstor Almendros moved to Cuba after World War II, attending Havana University for a brief time. He traveled to Rome, enrolling in the Centro Sperimentale di Cinematografia, a school he found too academic for his tastes, then taught Spanish at Vassar College before returning to Cuba after Fidel Castro rose to power in 1959. He was drawn to Paris by the French New Wave and began work there on *La Collectionneuse* (*The Collector*, Eric Rohmer, 1967).

He worked repeatedly with two directors, shooting *Ma nuit chez Maud* (*My Night at Maud's*, 1969), *Le genou de Claire* (*Claire's Knee*, 1970), *L'Amour l'après-midi* (*Chloe in the Afternoon*, 1972), *The Marquise of O* (1976), *Perceval le Gallois* (1978), and *Pauline à la plage* (*Pauline at the Beach*, 1983) with Rohmer; and *Domicile conjugal* (*Bed and Board*, 1970), *Les Deux anglaises et le continent* (*Two English Girls and the Continent*, 1971), *L'Histoire d'Adèle H.* (*The Story of Adèle H.*, 1975), *L'Homme qui aimait les femmes* (*The Man Who Loved Women*, 1977), *La Chambre verte* (*The Green Room*, 1978), *L'Amour en fuite* (*Love on the Run*, 1979), *Le Dernier métro* (*The Last Metro*, 1980), and *Confidentially Yours* (1982) with François Truffaut. For *Days of Heaven* (Terrence Malick, 1976), he won an Academy Award®; and he was nominated for *Kramer vs. Kramer* (Robert Benton, 1979) and *The Blue Lagoon* (Randal Kleiser, 1980). Thanks to his color images, frequently shot at night with actors wearing black-and-white costumes and lit so as to produce artificial moonlight, *Still of the Night* (Benton, 1982) remains one of the most chilling thrillers since *Psycho* (Alfred Hitchcock, 1960), and Almendros's sensual imagery in Martin Scorsese's "Life Lessons" segment of *New York Stories* (1989) makes it a masterpiece.

Convinced that the use of technical devices could adversely affect cinematography, Almendros became an early pioneer of impressionistic reflected light as an antidote to the harsh effects of cinema noir. Using reflective cards or foam sheets, linen, and mirroring material (for example, the plastic fabric Gryflon), he achieved startling, soft painterly color. For example, in sequences of *Days of Heaven*, he used firelight without additional illumination. Painters' works often inspired his approach to a film: Paul Gauguin for *Claire's Knee*, Frederic Remington for *Goin' South* (Jack Nicholson, 1978), and Piero della Francesca for *Kramer vs. Kramer*.

His autobiography, *A Man with a Camera*, is not only a witty study of contemporary cinema rich with intriguing comments (such as his reflection that the western is a kind of American *commedia dell'arte*), but also a treasure trove of insights about the cinematographer's art and condition.

RECOMMENDED VIEWING

Le genou (*Claire's Knee*, 1970), *The Marquise of O* (1976), *Days of Heaven* (1976), *La Chambre verte* (*The Green Room*, 1978), *Kramer vs. Kramer* (1979), *The Blue Lagoon* (1980), *Still of the Night* (1982), *Pauline à la plage* (*Pauline at the Beach*, 1983), "Life Lessons" segment in *New York Stories* (1989)

FURTHER READING

Almendros, Néstor. *A Man with a Camera*. Translated by Rachel Phillips Belash. New York: Farrar, Straus and Giroux, 1984.

Murray Pomerance

sometimes even lighting by bouncing light with mirrors. When direct studio lighting is reflected off a brilliant surface back onto a subject, the reflected light is softer than the direct light, produces no shadows, and is ideal for giving a gentle filling effect to the scene. The reflector is held by a gaffer under the camera and below the object or person to be lit. The films of Eric Rohmer (b. 1920) are especially noteworthy for the softness, suppleness, and sweetness of the lighting. His *Pauline à la plage* (*Pauline at the Beach*, 1983) is a remarkable example of intensive reflected (or bounced) light being used to fill in the available light of the natural exteriors. With reflected light, the skins of the characters, virtually always in bathing suits in this film, take on a soft fruity color.

In *film noir* and other cinema of the 1940s, cinematographers very frequently used cookies—pieces of plywood or cardboard cut into specific shapes and held

Néstor Almendros with director Eric Rohmer on the set of* The Marquise of O *(1976). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

up by stagehands or mounted onto stands between the key-lights and the scene being filmed. The cookies would create very specifically shaped shadows (for example, tree branches, newel posts, heads, animals, and so on) that could be magnified upon a wall at will depending on the distance between the off-camera cookie and the light striking it. Very fine examples are provided by the west wing bedroom scene in *Rebecca* (1940), Christopher Cross's attempted hotel-room suicide in *Scarlet Street* (1945) and Jeff Bailey's (Robert Mitchum) nocturnal visit to Leonard Eels's apartment in *Out of the Past* (1947). Also used for specific focus and shadowing of light are "goboes" (wooden screens that block light), flags (tiny goboes), teasers (black cloth or wooden flags for blocking backlight), plain and scrim dots and argets (round pieces of card or wood, or gauze), scrims (translucent flags), blades (flags for cutting light into sharp lines), and clips (tiny flags that can be attached to cameras or lights). In *film noir*, along with shaped lighting, the cinematographer normally shot with a slightly wide-angle lens in order to distort the scene (in all dimensions) and often used a slightly grainy stock and a low-placed camera tilting upward so that the narrative world would seem to loom precariously above the theater audience.

"GOOD" CINEMATOGRAPHY

While an intrinsic part of the viewer's evaluation of a film is often an assessment of the cinematography—"Good cinematography!"—it is actually very difficult to tell when a cinematographer has made an astounding accomplishment in his or her work. This is so largely because cinematographic results generally look wonderful to the untrained eye. In most situations, the professional cinematographer and gaffers, using a full range of lighting equipment, dollies and cranes, and camera mounts, can make a beautiful image with ease. In short, a pretty shot is not necessarily "good cinematography" in and of itself. Furthermore, film actors are trained to model nicely before a lens—and with precise repetition—and the wide range of available stunt persons, dancers, and movement specialists of all kinds makes it possible with relative ease to execute a fluid, focused, well-composed, harmonious, and professionally efficient picture that shows off exciting, dramatically engaging subject matter.

A full appreciation of cinematography requires some knowledge of the circumstances in which a difficult shot is made. One of many celebrated sequences in the history of film practice—all of them certainly handsome on the screen but also remarkable for their very existence—is the redwood forest visit in Hitchcock's *Vertigo* (1958). Here, shooting on location in the Muir Woods National Monument in Marin County and Big Basin Redwood State Park near Santa Cruz, California, a second unit team including William N. Williams, Wallace Kelley, and Irmin Roberts was faced with the stunning problem of redwood trees so old, and therefore so tall, that their massed upper branches literally blocked the sky. Available light was therefore out of the question. A large generator unit had to be brought in, and the blue-colored carbon arc lighting that would simulate daylight had to come from this portable power source, with the lights being hidden behind some of the trees. However, in order to realize the modulated greens and browns, as well as the subtle penetrating shadows of the sequence, immense quantities of light were needed. Also produced by arc light were the long diagonal shafts of "sunlight," shining down through the trees. In order to protect the trees, the lights could not be turned on for exceedingly long periods of time.

Sometimes a shot is an achievement because of the extraordinary concentration of material or ingenuity required to make it. For the lengthy highway chase

sequences of *Terminator 2: Judgment Day* (James Cameron, 1991) and *Crash* (David Cronenberg, 1996), entire stretches of closed-off highway had to be illuminated with hidden arc lamps. *Suspicion* (Hitchcock, 1941) required a glowing glass of milk, which had to be lit from within with a battery-operated mini-lamp. For scenes near the Seine in *An American in Paris*, John Alton put lights inside a water tank to create the "reflections from other lights suspended above." For the exceptionally difficult *Close Encounters of the Third Kind* (1977), John A. Alonzo (1934–2001) had to shoot "real"-scene cinematography that could perfectly match the special effects material, so that a unified visual field could contain a fluid story involving material unrealizable under everyday circumstances. For an example of extremely obtrusive matching, where footage from one location fails to blend believably with footage from another in a shot/countershot edit, see the "wild animal" inserts in W. S. Van Dyke's (1889–1943) *Tarzan the Ape Man* (1932), where blurry and relatively old wild animal footage is matched against crisply focused shots of Tarzan, apparently watching those animals, taken in the studio.

Cinematographic problems are virtually always idiosyncratic to a particular film and director's intent. Sometimes what is required in cinematography is a harsh sense of realism, a lack of poise and control, and even an occasional out-of-focus moment. For *Body and Soul* (1947) cinematographer James Wong Howe (1899–1976) donned a pair of roller skates and took a handheld camera into a boxing ring, his grip grasping him by the waist from behind and guiding him around while he swerved into and out of the boxing action. Michael Chapman's (b. 1935) photography for *Raging Bull* (Scorsese, 1980) makes reference to this, as does Salvatore Totino's (b. 1964) for *Cinderella Man* (Ron Howard, 2005). For *Memoirs of an Invisible Man* (1992) William A. Fraker (b. 1923) had to photograph empty space with supple, eerie light, so that viewers would believe they were staring at an invisible Chevy Chase. In *The Day of the Locust* (1975), Conrad Hall (1926–2003) used diffusion filtering to give a hazy, unreal effect to the sound stages and locations in Los Angeles where the film's unreal Hollywood is set. In *Fahrenheit 451* (1966) by François Truffaut's (1932–1984), Nicholas Roeg used harsh lighting to bleach the environment and intensify the coloration of the firemen sequences, then contrasting diffused light and grainier stock in the concluding utopian sequence with the book people in the forest while the first snows of winter fall. László Kovács (b. 1933) shot numerous films in the 1970s (including *Five Easy Pieces* [1970] and *New York, New York* [1977]), the later with its trademark jazzy, large-grain, poetic, softly lit style.

Similarly accomplished yet insufficiently heralded is the work of, among many others, John Alcott in *2001: A Space Odyssey* (1968) and *A Clockwork Orange* (1971), Lucien Ballard (1908–1988) in *Prince Valiant* (1954) and *The Wild Bunch* (1969), Michael Ballhaus (b. 1935) in *GoodFellas* (1990) and *What About Bob?* (1991), Andrzej Bartkowiak (b. 1950) in *Prince of the City* (1981) with its super-macro-close-up of Carmine Caridi committing suicide and *Q & A* (1990), Stanley Cortez (1908–1997) in *The Night of the Hunter* (1955), and *The Magnificent Ambersons* (1942), Gabriel Figueroa (1907–1997) in *Los Olvidados* (*The Young and the Damned*, 1950), and *The Night of the Iguana*, Lee Garmes (1898–1978) in *Shanghai Express* (1932), Haskell Wexler (b. 1926) in *The Thomas Crown Affair* (1968) and *One Flew Over the Cuckoo's Nest* (1975), and Gordon Willis (b. 1931) in *The Godfather* (1972) and *Zelig* (1983). Similarly great figures of European and Asian cinema include such masters as Henri Alekan (b. 1909) in *L'Atalante* (1934), Yuharu Atsuta (1905–1993) in *Tokyo monogatari* (*Tokyo Story*, 1953), Coutard in *Le Mépris* (*Contempt*, 1963), Decaë in *The Strange Ones* (*Les Enfants terribles*, 1950]), Pasqualino De Santis (1927–1996) in *Lancelot du Lac* (*Lancelot of the Lake*, 1974), Freddie Francis (b. 1917) in *Room at the Top* (1959) and *Cape Fear* (1991), Karl Freund (1890–1969) in *Metropolis* (1927), Robert Krasker (1913–1981) in *The Third Man* (1949), Asaichi Nakai (1901–1988) in *Shichinin no samurai* (*The Seven Samurai*, 1954), Nykvist in *Le Locataire* (*The Tenant*, 1976), Carlo Di Palma (1925–2004) in *Blowup*, 1966), Gianni Di Venanzo (1920–1966) in *8½* (1963), and Fritz Arno Wagner (1891–1958) in *Das Testament des Dr. Mabuse* (*The Testament of Dr. Mabuse*, 1933).

Of notable importance in cinematographic history are Ray Rennahan (1896–1980), who shot the first simultaneously exposed three-strip Technicolor production, *Becky Sharp* (1935); Leon Shamroy (1901–1974) for *The Robe* (1953), the first film shot in CinemaScope; Loyal Griggs (1906–1978) for *White Christmas* (1954), the first film shot in VistaVision; Harry Squire for the celebrated *This Is Cinerama* (1952); Tony Palmer for Frank Zappa's *200 Motels* (1971), an early experiment with video transfer blown up to 16mm for theatrical projection; and Garrett Brown, for the Steadicam system first used on *Rocky* (1976).

Photographing the classic Hollywood musicals of the 1940s and 1950s was a particularly demanding task, since big production numbers were the most complicated stagings ever filmed by a camera in Hollywood. Demanding extravagant investments of energy from the singers and dancers, these shots could not be repeated over and over if they did not work. Almost always, the big dance number required considerable rehearsal,

James Wong Howe's handheld camera work in* Body and Soul *(Robert Rossen, 1947). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

complicated camera moves, brilliant lighting, and very high fidelity color reproduction (therefore, stable relations between aperture, film stock, and lighting). The cameraman had to frame interesting shots while adhering to the stipulation of stars' contracts: Fred Astaire (1899–1987), for example, required that his entire body be visible throughout any dance routine: that body was always in motion and had to be perfectly lit as well. In the "Dancing in the Dark" routine from *The Band Wagon* (1953), Harry Jackson (1896–1953) manages a lighting design that lifts Astaire and Cyd Charisse (b. 1921) out of the everyday, while the never obtrusive camera dances with them, and at the same time the scene, a nook in Central Park, lingers in a perfectly balanced ambiguous, real-yet-not-real state. The color timing of a musical, affected in the printing stage, could easily ruin a very expensive sequence, if the color values fell off; and the light could very easily prove to be insufficient when a

number of dancers were moving quickly before the lens, or obtrusive if not perfectly placed to catch all of the moves. In *On the Town* (1949) Harold Rosson (1895–1988) had to achieve color balance and sufficient lighting in location shots made where both lighting and shooting were challenged by tight space, for example, at the top of the Empire State Building.

The camera itself, and therefore the cinematographer's pivotal position on the movie set, has radically changed since the invention of sound in 1927. At that time, to minimize camera noise, the camera and the cameraman were enclosed in a soundproof booth on the sound stage (the "bungalow"), and later the camera was "blimped" using an envelope of sound-absorbing material. After 1939, with the full development of the three-strip Technicolor process, the camera was enormous and cumbersome, carrying three large film packs and shooting a trio of black-and-white "records" simultaneously through a single lens (under tiring and exhausting high illumination). With the French New Wave, inroads were made not only into higher speed film, but also toward the handheld 16mm cameras, which could make possible an exodus from the studio. By the late 1970s, the Steadicam system was in place. This camera was strapped to a complex, gyroscopically equipped harness worn by an athletic cameraman who could race through a scene, obtaining images of great stability and focus from, as it were, inside the action. A magnificent example of Steadicam usage is Pierre-William Glenn's (b. 1943) work in the market chase sequence of *La Mort en direct* (*Death Watch*, Bertrand Tavernier, 1980). Similarly, Panavision's competing system, the Panaglide, was used to great effect by Almendros in *Days of Heaven* (1978).

REAR-PROJECTION AND OTHER CHALLENGES

Few problems confront cinematography more vexingly than the rear-projection plate. The plate, a strip of film projected onto a screen behind actors in a soundstage (alternately called a stereo when it contains nothing but a landscape), is shot by a special effects team, almost always in advance of principal cinematography. During the 1950s at Paramount, where the rear-projection process was worked out most intensively by Farciot Edouart (1895–1980), special cinematographic techniques were developed for making the plates. In more modern filmmaking, companies that specialize in plate photography are hired to accomplish specific shots or sequences for a production. All motion in the final narrative scene where the plate is to be used has to be replicated backwards and inverted in the plate for in the actual process of studio composite photography, the projection screen remains rigidly fixed in a position perpendicular to the soundstage camera. Because neither the plate nor the screen onto which it is projected can be moved in relation to this perpendicularity, all the "motion" and "angle" in the rear-projected image has to be shot into the plate by the rear-projection photography team. This work is often done months in advance of the studio shot into which the plate is to be integrated. The lighting has to replicate the desired "outside" scene, yet match perfectly with the soundstage lighting that will fill in the front portion of the image, and actors in the plate have to be in proper focus for the background positions they will ultimately occupy in the finished shot.

Yet more problematic in the early days of rear projection was producing a projection of sufficient brilliance that it could be believably projected in a soundstage as a "real" background. Early rear-projection plates are noticeably dark and disconnected from the front action. Rear-projection screens had to be developed with maximal translucence and minimal fall-off of illumination from the hot spot created by the projection. In addition, distortion in the plate projection had to be reduced, the screen and projection system had to provide for very sharp focus, and the soundstage camera had to be aligned in perfect synchronization with the projecting device. Both the soundstage camera and the rear-projecting device had to operate in perfect synchrony at 24 fps, so that no fringing or haloing occurred in the background plate (as would occur if one of the apertures was open while the other was closed). In order to make the plates sufficiently bright, Edouart invented in 1933 a triple-head projector, in which three perfectly registered identical background plates were projected simultaneously using a gold mirror system in a water-cooled machine with an intense beam—all of this synchronized with the front camera through an interlocking electrical motor system that ran camera and projector together as one unit. The results are visible in the Marrakech marketplace sequences of Hitchcock's *The Man Who Knew Too Much* (1956), where 123 degree Fahrenheit midday Moroccan sunlight is faithfully replicated behind James Stewart and Doris Day as they perform on a Paramount soundstage. To further accentuate the realism of Paramount's background plates in the 1950s, they were typically shot in the VistaVision process, which made special use of 35mm film in order to capture an image almost twice the normal size, yet with exceptionally fine grain. The cinematography of this film, by Robert Burks, elegantly matching Edouart's background plates throughout, is "good cinematography" indeed.

In the twenty-first century, composite shots can be handled on the soundstage through front projection background images, frequently on slides. This process is enabled by highly reflective 3M Scotchlite screens and a

Néstor Almendros's color cinematography for Terrence Malick's* Days of Heaven *(1978). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

mirror system of projection that allows the projected image to be aligned with the camera's focal angle.

Beginning in the 1970s, with the advent of new, smaller cameras and lighting units, as well as more flexible camera mounts and cranes, it became possible for cinematographers such as Vilmos Zsigmond (b. 1930) to produce in American film artistic visual effects that would effectively simulate the European art film that had been capturing attention in American theaters since the 1950s. Zsigmond found a way to produce a simultaneous zoom and pan, which, marking his work in such films as *McCabe & Mrs. Miller* (1971), *Deliverance* (1972), *The Long Goodbye* (1973), *The Sugarland Express* (1974), *The Last Waltz* (1978), *The Deer Hunter* (1978), and *Blow Out* (1981) played a significant role in establishing the reputations of a cohort of Hollywood *auteurs* including, respectively, Robert Altman (b. 1925), John Boorman (b. 1933), Mark Rydell (b. 1934), Steven Spielberg (b. 1946), Martin Scorsese (b. 1942), Michael Cimino (b. 1943), and Brian De Palma (b. 1940).

It is often necessary for cinematographers to devise unique methods for making narratively crucial shots that are unrepeatable for technical reasons. For *Professione: Reporter* (*The Passenger*, 1975) by Michelangelo Antonioni (b. 1912), it was required that the film end with a lengthy sequence shot involving extraordinary camera movement: through the length of a hotel room in which a man is sleeping, through the grating at his window, out into the plaza outside—where numerous activities are taking place—then around the plaza in a pan of more than 180 degrees (now revealing that the grating at the window is still in position), back to the window, through which we can now see that the sleeping man is dead. Luciano Tovoli's (b. 1936) camera was placed on a specially constructed ceiling-mounted track, moved forward by grips toward the window; a team outside slowly pulled the two halves of the window grille apart as the camera remained stationary (thus creating the illusion that it was approaching the window). Then the grips continued to move it forward until the outside team hooked it to a cable hung from a construction crane hidden off-camera. From there it could be manipulated around the plaza. But during the shooting a severe storm wind was blowing, so that maintaining fluid motion and clear focus was immensely challenging.

For the same director's *Zabriskie Point* (1970), a lavish mountaintop house in the California desert was to explode in one character's imagination. To produce the explosion, the director had a second residence built identical to the house that was being used for the location. Seventeen 35mm cameras were set up, many of them overcranked, so that at the moment of the detonation seventeen different angles could be covered, many in slow motion. The cinematographer, Alfio Contini (b. 1927), used a walkie-talkie system to direct the work of his seventeen camera operators. In the screen sequence, the house is seen to blow up again and again and again and again, from every imaginable angle, from a distance and in closeup.

Contemporary cinema is making new cinematographic demands. Very fast film stocks are used with computer-controlled camera mounts and remote-control focus systems, making it possible for the cinematographer to be at a greater distance from the camera. Shooting Francis Ford Coppola's (b. 1939) *One from the Heart* (1982) from a trailer off-set, for example, Vittorio Storaro (b. 1940) could make use of an offshoot of the video assist system invented in the early 1960s by Jerry Lewis in order to obtain excellent control of lighting and camera movement while at the same time intensively economizing on printing expense (since it was not necessary to wait until the screening of dailies in order to determine the best shots). Also, with more lightweight, more mobile, and more intensive lighting systems, it was possible to systematically produce the effect of being inside the action of a fast-paced dramatic event: this is typified in the large-grain contraband-video-style opening sequence by Matthew F. Leonetti (b. 1941) for *Strange Days* (1995).

To shoot live-action footage so that it will blend with computer-animated effects is often a challenge in itself. For *Minority Report* (2002) Spielberg's cinematographer Janusz Kaminski managed the problem by overexposing the live footage so that when projected onscreen it is overly bright and hazy. The special effects seem to float out of a dream reality. The early requirement of cinema for restricted space in which the actors and camera crew could gain precise control of behavior and lighting is virtually obviated by the technical development of small and lightweight camera units, high-powered but portable lighting, and high-speed film stocks. Increasingly, cinematographers are experimenting with high-definition video, a format which is so light sensitive that it is possible to pick up richly colored details of wallpaper from twenty-five or thirty feet away with no direct lighting at all.

SEE ALSO *Camera; Camera Movement; Collaboration; Color; Crew; Film Stock; Lighting; Production Process; Technology*

FURTHER READING

Almendros, Néstor. *A Man with a Camera*. Translated by Rachel Phillipo Belash. New York: Farrar, Straus and Giroux, 1984.

Alton, John. *Painting with Light*. Berkeley: University of California Press, 1995.

Fielding, Raymond. *The Technique of Special Effects Cinematography*, 4th ed. New York: Hastings House, 1985.

Gunning, Tom. *D. W. Griffith and the Origins of American Narrative Film: The Early Years at Biograph*. Urbana: University of Illinois Press, 1991.

Higham, Charles. *Hollywood Cameramen: Sources of Light*. Bloomington: Indiana University Press, 1970.

Malkiewicz, Kris. *Cinematography: A Guide for Film Makers and Film Teachers*, 3rd ed. New York: Simon & Schuster, 2005.

Maltin, Leonard. *Behind the Camera: The Cinematographer's Art*. New York: Signet, 1971.

Thompson, Andrew O. "Magic *Bus*." *American Cinematographer* (November 1996): 56–66.

Turner, George. "Hitchcock's Acrophobic Vision." *American Cinematographer* (November 1996): 86–91.

Murray Pomerance

CINEPHILIA

The first filmgoers who referred to themselves as cinephiles were the French artists and intellectuals in the 1920s associated with the avant-garde: Louis Delluc (1890–1924), Jean Epstein (1897–1953), Germain Dulac (1882–1942), and Ève Francis (1886–1980). For these filmmaker-critics, *photogénie* referred to a very specific experience produced by cinema. Moments of revelation, or recognition, constituted a "viewer's aesthetic" for those most sensitive to the affective, emotional intensity of the medium (Willemen, *Looks and Frictions*, p. 126). While Willemen is critical of the elitism implied in this version of the concept, he himself has defined cinephilia as a term that "doesn't do anything other than designate something which resists [or] escapes existing networks of critical discourse and theoretical frameworks" (ibid., p. 231).

The love of cinema that inspired French intellectuals from the 1920s, brought about the establishment of the Cinémathèque Française in 1935, and motivated the *Cahiers du cinéma* film critics in the 1950s was referred to informally, but enthusiastically, as "cinephilia." In 1977 the film theorist Christian Metz defined and theorized the term in his book, *The Imaginary Signifier*, formally introducing it into film studies discourse. Since that time "cinephilia" has taken on a range of meanings and associations above and beyond the psychoanalytic definition that Metz gave it as "love of cinema." In a more colloquial sense, "cinephilia" refers to the passion with which people go to, and write about, movies. As a passion, or a desire, it embraces the subjective aspect of film studies as a discipline and filmgoing as a (pre)occupation. At the same time, it indicates the excesses of the medium and its champions. With the ongoing emergence of new electronic technologies—video, DVD, multimedia, and the Internet—cinephilia has become subject to intense debate. Is it a term of nostalgia for a lost medium, or can it be applied to new forms of film viewing? There may be little consensus as to the scope of the term, but there is also little doubt that cinephilia endures as a particular attachment to movies and film culture. A term riddled with contradictions and ambiguity, "cinephilia" points to some key questions associated with the study of film. When expertise is conflated with subjective pleasures, can there be an objective knowledge of the cinema?

FRENCH CINEPHILIA

In developing his psychoanalytic-semiotic film theory, Metz began by thinking about his own relationship to the cinema, as a theorist and as a spectator. He argued that the person who loves the cinema, but also writes about it, is like a child who breaks his or her toy. The cinephile, for Metz, is precariously balanced between the "imaginary" pleasure of losing oneself in the image and the "symbolic" knowledge of its machinery and its codes. Writing about cinema is a sadistic practice, he argues, because it can only be grasped "against the grain," like the analysis of a dream or a countercurrent. (*Imaginary*, p. 15). And yet, insofar as the machinery—the mechanics, the form, the appreciation of the "well-made film"—becomes part of the cinephile's pleasure in filmgoing, the cinephile is also, quite clearly, a fetishist. "The fetish is the cinema in its *physical* state," says Metz, adding that when the love for the cinema is extended from a fascination with technique to a critical study of its codes and processes of signification, the disavowal attached to the

fetish becomes a form of knowledge (ibid., p. 75). Cinephilia, in other words, enables the semiotician to love the cinema while gaining a critical distance from its lure.

The limitations of Metz's film theory, such as its universalizing thrust and restriction to a certain kind of "classical" narrative cinema, are extensive and well-known. However, his theorization of cinephilia as a complex form of desire is a useful definition to retain. Metz's reference to the French New Wave locates his understanding of cinephilia within film-historical terms and contextualizes his psychoanalytic-semiotic paradigm. The filmmaker-critics associated with *Cahiers du cinéma* in the late 1950s and early 1960s embodied the notion of cinephilia and may even be said to have turned from writing film criticism to filmmaking precisely to overcome the kind of contradictions that Metz identifies at the heart of the fascination and obsession with cinema.

The love of cinema to which the *Cahiers* critics were dedicated can in fact be traced even further back to their shared mentor, André Bazin. "The cinema," said Bazin, "is an idealistic phenomenon" (*What*, p. 17). In his seminal essay, "The Myth of Total Cinema," he argued that film history is guided by the passions of men for an "integral realism, a recreation of the world in its own image," and he proceeded to develop a style of film criticism that privileged those filmmakers who, he felt, came closest to realizing the ideal of a "total cinema"—Jean Renoir (1894–1979), Roberto Rossellini (1906–1977), Orson Welles (1915–1985), and Kenji Mizoguchi (1898–1956) (ibid., p. 21). He loved their long takes and deep focus strategies by which the world seemed to offer itself up to the viewer. Moreover, he wrote about films with an unmitigated enthusiasm for stylistic achievements alongside an appreciation for the emotional weight of a film's effect on its viewer. Bazin may not have been the first cinephile, but his essays on cinema initiated a critical discourse on cinema that was stimulated by an acknowledged desire for the seduction of the image and at the same time was tempered by a rigorous understanding of film style, language, technique, and form.

In the pages of *Cahiers du cinéma* during the 1950s, Bazin's realist aesthetics were embraced by François Truffaut (1932–1984), Eric Rohmer (b. 1920), Jean-Luc Godard (b. 1930), Jacques Rivette (b. 1928), Claude Chabrol (b. 1930), and others as a discourse of film authorship, *mise-en-scène,* and Hollywood. They invested themselves in the cinema by means of a highly personalized style of writing, praising films and directors that, as Metz puts it, were designated as "good objects." Other films, such as those of the French cinema, were derided as poor excuses for filmmaking. The real *auteurs* were those who expressed themselves in terms of images. The *Cahiers* critics articulated their excessive cinephilia in phrases such as "tracking shots are a question of morality" to refer to both *Hiroshima, mon amour* (1959) and the cinema of Sam Fuller (1912–1997) (Hillier, ed. *Cahiers*, p. 62). Rossellini's cinema constituted "a state of mind" (ibid., p. 203); Nicholas Ray (1911–1979), according to Godard, "is *morally* a director, first and foremost," "one cannot but feel that here is something which exists only in the cinema" (ibid., p. 116). Rivette claimed that "what justifies CinemaScope in the first place is our desire for it" (ibid., p. 276).

The cinephilia of the *Cahiers* critics set in motion some of the key paradigms of film studies scholarship, including, most crucially, auteurist criticism and the canon of masterpieces on which the discipline was founded. While their project was, on one level, to supply the cinema with a critical vocabulary and pantheon that would align it with the other arts, it was a project that also recognized the specificity of the cinema as a commercial medium. Their embrace of the American cinema, through the key figures of Nicholas Ray, Anthony Mann (1907–1967), Sam Fuller, and Fritz Lang (1890–1976)—alongside Orson Welles and Alfred Hitchcock (1899–1980)—entailed a reading of Hollywood as a modernist enterprise. The *Cahiers* critics were, in many instances, writing about cinema "against the grain" of its studio-based generic formulas.

While there is little agreement or consensus within the film-critical community about what "cinephilia" really means, a recurring theme is the idea of excess. More specifically, cinephilia may be a kind of excess that resides on the level of detail, which is "caught" by a viewer for whom it opens up a subjective relation to the text. In fact, this notion of cinematic experience can be linked to a variety of critical discourses and theoretical frameworks, including some of the theories developed by Roland Barthes (1915–1980) (the *punctum* and the "third meaning") and Walter Benjamin (1892–1940) ("unconscious optics" and flânerie). The cinephile in this sense is the viewer who is slightly distracted from the filmic text and yet entranced by moments that exceed the text and take him or her elsewhere.

AMERICAN CINEPHILIA

While the terminology and aesthetics of cinephilia may be most closely associated with French film criticism, a similar critical passion for cinema developed in North America during the same period. In the 1940s critics such as James Agee (1909–1955) and Robert Warshow (1917–1955) were writing about cinema with a passionate investment akin to that of the French critics. In their case, they were engaging even more directly in the culture

wars of high and low categories of taste, a mantle taken up by critics such as Pauline Kael (1919–2001) and Andrew Sarris (b. 1928) in the 1960s. These critics may not have espoused a consistent aesthetic theory, yet their writing did begin from the premise that good filmmaking had merit not only from an aesthetic point of view, but also as a politics of taste. Allowing the cinema into the canons of "art" entailed a challenge to traditional cultural institutions and authorities for whom cinema was a "mass medium." In this sense, cinephilia was closely linked to anti-establishment, leftist—or at least liberal—politics, although the affinities between cinephilia and cultural politics have always been difficult to sustain.

In the late 1960s Godard may have been pushing his cinephilia into an activist, politicized cinema, but in the United States another kind of avant-garde had formed around a quite different manifestation of cinephilia. The New American Cinema investigated the specific properties of film, stripping it of its industrial components such as (in its most extreme forms) actors, stories, and scripts, to produce a purified experience of watching movies in the dark. The Invisible Cinema constructed in New York City at Anthology Film Archives in 1970 was designed to block out the viewer's peripheral vision that might detract from the pure and completely fixed gaze at the screen. The "perverse cinephilia" of the New American Cinema was no less fetishistic than the cinephilia described by Metz in its fascination with the image, projection, and darkness, coupled with the knowledge of the mechanics behind the experience of watching articulated as aesthetic form. The proponents of this alternative cinema—Stan Brakhage (1933–2003), Michael Snow (b. 1929), Andy Warhol (1927–1987), Hollis Frampton (1936–1984), and many others—espoused a love for cinema so intense that they attempted to redeem it from the corrupted entertainment culture that had come to dominate the medium.

Linking these very different cinephiles is a shared passion for the rituals of moviegoing, of entering the darkness and giving oneself over to the power of the image. Before the Invisible Cinema, experimental films were screened alongside Hollywood films and the international art cinema at film societies such as Cinema 16. This New York–based institution, under the direction of Amos Vogel (b. 1921), programmed an eclectic mix of films, including documentaries and silent cinema from 1947 to 1963. Vogel's mantra was that film viewing was in itself a subversive act, and for him the "good film" is one that fascinates the viewer, liberating him or her from the repressive tendencies of everyday life. Henri Langlois's (1914–1977) Cinémathèque Française in Paris incarnated a similar cultural politics during roughly the same period. Established in 1935, the Cinémathèque provided the formative education of the *Cahiers* critics and New Wave filmmakers. Cinephilia is very much responsible for the archival activities of the international association of cinematheques that remain dedicated to the preservation and exhibition of the wealth of film history.

THE FUTURE OF CINEPHILIA

Since the 1970s cinephilia has come to be associated with a depoliticized, purely aesthetic understanding of the cinema as an artform. An approach to the medium that privileges *auteurs* and canons of great works tends to be opposed to an approach shaped by political and cultural concerns, including feminism, Marxism, and postcolonial theory. And yet, as this brief history of the term should suggest, the love of cinema can, and has, included its own critique all along. Film theory and criticism that is motivated by the concerns of critical theory does not necessarily abandon the love of cinema or the subjective investment of the cinephile. Even Laura Mulvey's famous essay, "Visual Pleasure and Narrative Cinema" (1975), one of the foundational texts of feminist film theory, advocates a critical detachment that is nonetheless "passionate."

With the centenary of cinema in 1995 came a lament for the "death of cinephilia." Susan Sontag (1933–2004) argued that "the sheer ubiquity of moving images has steadily undermined the standards people once had both for cinema as art and for cinema as popular entertainment." She pointed to the faster and faster cutting that has produced a cinema that "doesn't demand anyone's full attention" ("The Decay"). Alongside Sontag's complaint about the quantity and quality of film production is the slow but inevitable slide of cinema into new electronic media. The rituals of moviegoing are threatened by home viewing, and the film image is itself threatened by digital technologies of shooting, editing, and projection.

However, we need to ask whether cinephilia is dead or is being reinvented. Sontag's lament came precisely at the moment when the cinemas of western and eastern Asia were gaining international recognition. The films of directors such as Abbas Kiarostami (b. 1940), Hou Hsiao-hsien (b. 1946), and Wong Kar Wai (b. 1958) are nothing if not films for cinephiles, their realist aesthetics in many ways recalling the critical priorities favored by Bazin. One could also argue that with video distribution, cinephilia has become a more democratic pastime. No longer enthralled by the definitions of the "good film" promoted by custodial curators, the cinephile is free to collect and view multitudes of titles according to his or her own taste.

One of the key figures in the debates around the fate of cinephilia is Quentin Tarantino (b. 1963), who famously had his formative education as a video store

clerk. His own filmmaking is very much indebted to the Blaxploitation genre of American cinema, which by revisiting, he has helped to redeem from the dustbin of history. Is this videophilia? Or is it the cinephilia of the collector, whose obsessive and passionate movie watching is yet another foray into the politics of good taste? At the other end of the taste spectrum one can point to visual artists such as Bill Viola (b. 1951), Cindy Sherman (b. 1954), Stan Douglas (b. 1960), and Jeff Wall (b. 1946), who are unambiguously driven by cinephilia, even if they do not make movies or write about them. Their photographic and video works engage directly with the fullness of the cinematic experience and explore its seductive properties in important and innovative ways.

Perhaps the most significant aspect of twenty-first-century cinephilia is the release of restored film titles on DVD. Not only is the wealth of film history—once hidden away in dusty archives—becoming widely available, but in addition, digital technologies have in many instances improved the image quality, thus bringing us even closer to the myth of total cinema. The digital image is supposedly free of scratches and blemishes, taking us into a new dimension of transparency and awe-inspiring, trance-inspiring film viewing. The enhancement of the soundtrack through new technologies likewise extends the power of the film to absorb its viewer. Meanwhile, the stylishly packaged DVD is yet another version of the cinephiliac fetish, collectible, like the video before it, by the obsessive cinephile. If cinephilia refers to the "knowledge" of cinema alongside a "loving" relationship, then digital technologies are also responsible for a renewed intellectual engagement with movies in the various forms of online journals, voice-over commentaries, fan Web sites, and interactive DVD features.

Thomas Elsaesser makes a distinction between two phases of cinephilia: where "take one" involved the total immersion in the image, "take two" refers to the "fan cult" cinephilia of the collector aided by new technologies. Both forms, though, involve a "crisis of memory" for Elsaesser, for whom the love affair with cinema is always an anxious love (p. 40). Cinephilia in this formulation refers to the way that modern memory is mediated by technologies of recording, storage, and retrieval. In trying to get closer to the cinema, it inevitably becomes more distant, more mediated, and more fractured; if this was the lesson of *Screen* theory in the 1970s, inspired in no small part by Christian Metz, the cinephile's anxiety has been revived through the infinite archive of cinema history (p. 41).

Cinephilia is in many ways alive and well, continuing to flourish in the hundreds of film festivals that take place every year around the world. There may no longer be a consensus about the category of the "good film," but film culture continues to thrive nonetheless. Celluloid is a material medium, subject to decay, but the love of movies is not likely to disappear any time soon. Nor are the debates around cinephilia and its significance. As a critical enterprise, it will always entail a cultural politics of taste, but as an affliction, it signifies the desire for the cinematic "good object," a desire that stimulates the study of film alongside its production.

SEE ALSO *Archives; Art Cinema; Criticism; Journals and Magazines; Technology*

FURTHER READING

Adad, Paula. "'Objects Became Witnesses': Ève Francis and the Emergence of French Cinephilia and Film Criticism." *Framework* 46 (2005): 56–73.

Barthes, Roland. "Upon Leaving the Movie Theatre." In *Apparatus: The Cinematographic Apparatus, Selected Writings*, edited by Theresa Hak Kyung Cha. New York: Tanam Press, 1980.

Bazin, André. "The Myth of Total Cinema." In *What Is Cinema?* Vol. 1. Translated by Hugh Gray, 17–40. Berkeley: University of California Press, 1967.

Elsaesser, Thomas. "Cinephilia, or The Uses of Disenchantment." In *Cinephilia: Movies, Love And Memory*, edited by Marijke De Valck, and Malte Hagener, 27–44. Amsterdam: Amsterdam University Press, 2005.

Erickson, Steve, et al. "Permanent Ghosts: Cinephilia in the Age of the Internet and Video." *Senses of Cinema* 4 (2000) and 5 (2000). http://www.sensesofcinema.com/contents/00/5/cine5.html.

Hillier, Jim, ed. *Cahiers du Cinéma, the 1950s: Neo-Realism, Hollywood, New Wave*. Cambridge, MA: Harvard University Press, 1985.

Keathley, Christian. *Cinephilia and Hstory or the Wind in the Trees*. Bloomington: Indiana University Press, 2006.

Metz, Christian. *The Imaginary Signifier: Psychoanalysis and the Cinema*. Translated by Celia Britton et al. Bloomington: Indiana University Press, 1982. Translation of *Le Signifiant imaginaire. Psychanalyse et cinéma* (1977).

Michelson, Annette. "Gnosis and Iconoclasm: A Case Study of Cinephilia." *October* 83 (1998): 3–18.

Porton, Richard. "The Politics of American Cinephilia: From the Popular Front to the Age of Video." *Cineaste* 27 (2002): 4–10.

Rosenbaum, Jonathan, and Adrian Martin, eds. *Movie Mutations: The Changing Face of World Cinephilia*. London: British Film Institute, 2003.

Sontag, Susan. "The Decay of Cinema." *New York Times*, 25 February 1996.

Vogel, Amos. *Film as a Subversive Art*. New York: Random House, 1974.

Willemen, Paul. *Looks and Frictions: Essays in Cultural Studies and Film Theory*. London: British Film Institute, 1994.

Catherine Russell

CLASS

"Class" is a term used to categorize people according to their economic status. It frequently involves a consideration of income level, type of profession, inherited wealth and family lineage, and a diffusely understood idea of "social standing." Historically, most societies have made distinctions among their members according to some kind of class division—although capitalist cultures promote the idea of being "classless" societies (as in the concept of the "American Dream" that individuals can rise in station based on their ability alone). Motion pictures have been intricately involved in issues of class and modern capitalism, emerging as both a technology and as a form of entertainment at the height of the Industrial Revolution in Europe and the United States, and subsequently becoming one of the most powerful market-driven businesses of the twentieth century. Representations of class division on screen have been joined with the history of labor negotiations in the industry, and even attitudes toward the class identities of filmgoers over time. While the dominant Hollywood film industry has largely attempted (whether consciously or not) to soft-pedal its messages about class, various historical eras and film movements across the globe have attempted not only to raise class consciousness but also to encourage social change.

Often discussion of class is caught up within a film's discussion of more manifest social concerns. For example, issues of class disparity tend to be threaded through examinations of gender and sexuality. Hollywood screwball comedies like *It Happened One Night* (1934) and *Easy Living* (1937) often frame antagonism between the classes as a rocky (but ultimately resolvable) heterosexual romance between a person of wealth and an average worker. *Gion no shimai* (*Sisters of the Gion*, Kenji Mizoguchi, 1936) details the economic power relations of the geisha system in 1930s Japan, but is often regarded as a film about gender oppression. Similarly, depictions of the working class or the poor are also often depictions of a country's ethnic or racial minorities—thus (whether intentionally or not) obscuring the discussion of the economic system with a discussion of racial discrimination (or conversely, an assertion that such people are inferior and thus deserving of—and perhaps even content—being poor).

Such obfuscations seem to reinforce Marxist ideas of base and superstructure—that the economic imperative forms the base of both a society and its ideology, with various other systems (such as concepts of gender and of race/ethnicity) built like a superstructure upon that base. The development of cinema as a capitalist enterprise has tended to lead to the production of films that repeatedly construct superstructural representations that uphold and celebrate capitalism, and any potential downsides to capitalism must be reworked and redirected.

WORKING-CLASS ENTERTAINMENT

Many of the early motion picture pioneers were influenced by the great strides of invention occurring during the Industrial Revolution. While such inventions were touted as bringing easier and more comfortable lives to humankind, profit potential also helped drive many of these developments. New machines helped streamline production, churning out more items in less time for less cost (unless one counts the loss of hearing, limbs, and/or lives in factories that had no safety codes). Inventors with

patents could corner the market on their invention and make a fortune. Certainly, such potential economic gain drew Thomas Edison (1847–1931) to research motion pictures and then ruthlessly try to control all the major patents of the technology.

The presumed audience for motion pictures became a matter of contention in the early decades. Edison's Kinetoscope parlors were often situated near boardwalks or amusement parks, low-cost entertainment for the new industrial urban working class. These early films seem geared toward what was thought to be popular with the working class: cockfights, boxing matches, female "cooch" dancers. On the other side of the Atlantic, though, the Lumière Brothers (Auguste [1862–1954] and Louis [1864–1948]) seemed to hypothesize a middle-class audience by making short films depicting the life of the French bourgeoisie: respectable men and women in their homes or their gardens or in town. Similarly, the British gentlemen that became known as "the Brighton school" also centered their films on middle-class lives—even to the extent of imaging the poor as vagrants intent on stealing babies from bourgeois families, as in *Rescued by Rover* (1905).

Cinema in the United States, though, became associated with immigrants and the working class. A number of early short narratives even sided with the poor, with films such as *The Kleptomaniac* (1905) and *A Corner in Wheat* (1909) comparing the suffering of the working class to the mendacity and privilege of the wealthy. Increasingly, middle-class reformers attempted to shut down nickelodeons as dens of iniquity filled with lowlifes and illegal activity. As a consequence, the 1910s saw the industry concertedly wooing middle-class customers, especially since they had more potential spending money. Penny-ante nickelodeons gave rise to motion picture palaces that spoke of luxury and refinement. Filmmakers aimed at legitimacy by adapting great novels or plays, spending more money on costumes and sets, and hiring major theatrical stars. The rise of narrative filmmaking during this time also tended to favor plots that reinforced middle-class morality. In particular, popular American cinema began invoking the Horatio Alger narrative of "rags to riches," supporting the idea that democracy meant a free-market economy that would reward anyone with enough energy and determination. The success of such silent comedians as Buster Keaton (1895–1966), Harold Lloyd (1893–1971), and Harry Langdon (1884–1944) were predicated on little guys succeeding against all odds. Cinderella stories of shopgirls finding love and marriage with a millionaire also became popular. The Horatio Alger narrative works to obscure the existence of class division by suggesting the ease in which someone of meager means can rise in society (even if statistics may indicate otherwise in the actual world).

The success of Hollywood cinema, both in the United States and then around the world, guaranteed that its Horatio Alger formula would be widely imitated. Yet films in other countries subtly worked to reinforce a more established class system during the first half of the century. British cinema, for example, often reinforced the barriers between the working class and the gentry by associating national identity with upper-class culture: fox hunting, the manor-born, and gentility. Working-class people were often depicted as slightly foolish, yet happy with their lot in life serving their betters. (Perhaps the greater awareness of class disparity in British culture made the US films of British-born Charles Chaplin [1889–1977] in his Tramp persona a rare exception to the Horatio Alger plots that dominated Hollywood cinema.) Similarly, early Indian cinema consistently reinforced the lines between classes, offering cautionary melodramas of individuals who dared to consider stepping outside their proscribed positions. Since the underclasses still made up the majority of the filmgoing public in these countries, such narratives worked to keep them reconciled to their place in the social structure.

Mainstream film narratives in many countries also emphasized glamour and wealth, reveling in high production values as men and women wearing high fashion lived in glorious mansions or penthouses. Such films, whether consciously or not, made the lives of the well-to-do seem more important and more desirable—and, by omission, made the lives of the poor or working class seem unimportant and inferior.

The efforts by the industry to move into middle-class respectability was also mirrored in the shift from a penny-ante concern to a thriving big business with a factory-like system. Most obviously in Hollywood, but also in countries such as Great Britain, China, India, and Japan, studios were established that placed workers on a hierarchy as a film went through a virtual conveyor belt of production. Studio executives worked strenuously to maintain total control over their workforce, and used every means at their disposal to keep workers from unionizing. At the same time, though, Hollywood public relations promoted the American film industry as itself an example of the Horatio Alger myth—a tale of immigrants rising to become the heads of major studios, or little nobodies being discovered for stardom on the silver screen.

CHALLENGES TO THE CLASS STRUCTURE

While various national cinemas strove to shed their reputation as "working-class" entertainment, Soviet cinema of the 1920s strove to strengthen and deepen the connection between cinema and the workers. The Soviet leader Vladimir Ilich Lenin himself considered cinema

to be the most important art form—specifically because of its ability to attract and speak to the proletariat. As a consequence, Soviet cinema focused directly on drawing audiences out of "false consciousness" in order to make them class conscious, and to energize the socialist revolution. Filmmaker Dziga Vertov's (1896–1954) concept of the kino-eye theorized how the technology and aesthetics of cinema could expand human perception and consciousness. Director Sergei Eisenstein's (1898–1948) ideas of dialectical montage were also founded on attempting to broaden the mind's comprehension of the social order instead of simply acquiescing to the ideological precepts of either monarchy's "divine right" or the demands of capitalism. Unlike the typical Horatio Alger story that focused on individual heroes, Soviet films tended to focus on group protagonists—the crew of the *Bronenosets Potyomkin* (*Battleship Potemkin*, 1925), or the villagers in *Zemlya* (*Earth*, 1930). Unfortunately, by the 1930s, the regime of Josef Stalin (1924–1953) mandated a shift from a cinema that consistently challenged audiences to think for themselves to a cinema of "Socialist Realism" that championed the working class but attempted to keep workers docile and obedient.

Although Soviet silent cinema was the most obvious counter-argument to Hollywood's celebration of capitalist materialism, a number of German *kammerspiel* films in the 1920s, such as *Der Letzte Mann* (*The Last Laugh*, 1924) and *Die Freudlose Gasse* (*The Joyless Street*, 1925), acknowledged the disparity between the haves and the have-nots in a country dealing with rampant inflation and poverty after World War I. The rest of Europe and the United States was hit with economic hard times when the Depression began as the decade came to a close. The sudden collapse of stocks, credit, and jobs shook many people's faith in capitalism. Although the Hollywood studios usually support the status quo that helps keep them empowered, Hollywood films of the early 1930s were at times shockingly critical of capitalism. Exposés like *Wild Boys of the Road* (1933) and *I Am a Fugitive from a Chain Gang* (1932) depicted the failure of the American Dream, usually showing the system of law and government working for big business and against the common citizen. The rise of gangster films glorifying life outside the law also had audiences empathizing with rebellion against the establishment.

Such criticisms in Hollywood films waned by the mid-1930s and the start of President Franklin Delano Roosevelt's New Deal (1933). A limited expansion of socialist ideas (social security, farm subsidies, work programs) created a new sense of optimism in the United States, and Hollywood films capitulated by reviving the Horatio Alger narrative. Most prominently, the films of director Frank Capra (1897–1991)—notably *Mr. Deeds Goes to Town* (1936), *You Can't Take It with You* (1938), and *Mr. Smith Goes to Washington* (1939)—have become iconic in their upholding of the American Dream. Even the film adaptation of John Steinbeck's (1902–1968) *The Grapes of Wrath* (1940) shifted from a depiction of the failure of American capitalism to a story that glorified the determination of the American family. Late 1930s Hollywood films were a return to escapist fantasy—literally, in films like *Snow White and the Seven Dwarfs* (1937) and *The Wizard of Oz* (1939)—helping audiences forget their woes. A similar pattern emerged in Europe. Alexander Korda (1893–1956) produced high-class costume epics in Britain. A "cinema of distraction," with sophisticated ladies and their white telephones, became prominent in Italian, German, and French cinema. One of the few trends in 1930s European cinema that regularly depicted the underclass was French Poetic Realism, although many of these films tended to tell stories with an air of romanticized fatalism rather than incisive analysis.

Documentaries in the latter half of the Depression also worked to support the opinion that the established system could solve economic hardship without needing a revolution. US documentaries such as *The Plow That Broke the Plains* (1936) and *The River* (1938) acknowledge the crisis, but end with a rousing tribute to American know-how. The British documentaries of John Grierson's (1898–1972) GPO Film Unit also tended to support the strength and success of the Empire and its industries in films like *Song of Ceylon* (1934), *Housing Problems* (1935), and *Night Mail* (1936). In their own way, Nazi German newsreels and documentaries, such as *Triumph des Willens* (*Triumph of the Will*, 1935), also asserted that national strength would overcome economic suffering, even as they also blamed such hardship on Jews and communists.

To a certain extent, the outbreak of war throughout Europe and Asia diminished the discussion of class issues, as diverse strata came together to fight the enemy. Films about the war in a number of countries often showed characters from various backgrounds working side by side in shared cause. *Maiagaru Jonetsu* (*Soaring Passion*, Japan, 1941), *In Which We Serve* (UK, 1942), and *Bataan* (US, 1943) are representative of this trend. After the war, though, awareness of economic disparity grew in many countries. Italian filmmakers in particular began documenting the hardships in recovering from the war through a series of fictional films shot in an almost-documentary style that was soon referred to as neorealism. Throughout the late 1940s and into the 1950s, Italian neorealist films like *Ladri di biciclette* (*Bicycle Thieves*, 1948) and *Umberto D* (1952) covered the struggles of the disenfranchised. By emphasizing long takes, long shots, and depth of focus, everything on-screen in a

MIKE LEIGH
b. Salford, England, 20 February 1943

Mike Leigh's films consistently focus on the British class system, particularly the working class. Often, issues of class are intertwined with concepts of gender, sexuality, and race/ethnicity as well. Many critics link his work back to the "kitchen-sink realism" of British cinema in the late 1950s and early 1960s. Others, though, point out how Leigh emphasizes the performativity of life (possibly due to his background in theater), often by exposing the *Secrets & Lies* (1996) that people hide behind their public facades. In this way, concepts of class identity (as well as other forms of identity) are exposed as social constructions. Most particularly, this is expressed through the characterization of individuals who have forsaken their working-class backgrounds—as in *High Hopes* (1988), *Secrets & Lies*, and *Career Girls* (1997).

After his first theatrical film, *Bleak Moments* (1971), Leigh worked almost exclusively in television for the next fifteen years. Films such as *High Hopes* and *Life Is Sweet* (1990) reintroduced him to film audiences. His films match his TV work in following the everyday events and actions of ordinary or marginalized people. The sense of realism is often accomplished through a lack of fancy camerawork or editing, and through sudden swings from comedy to trauma and back again. Also, protagonists are not always likable—particularly in *Naked* (1993), about a truly Angry Young Man railing at all of society—and often are shown displaying contradictory reactions.

Rather than pontificating on the ideological implications of the average worker's plight, Leigh's films dramatize the efficacy of socialism through stories of communities learning to support each other (or of the tragedy of individuals cast adrift). Leigh's working method also emphasizes group effort; he develops scripts with his cast in an improvisational atmosphere before setting the dialogue down in stone (a technique that also helps the sense of realism). As microcosms of working-class communities, families figure strongly in Leigh's films, as in *Life Is Sweet*, *Secrets & Lies*, *All or Nothing* (2002) and *Vera Drake* (2004). Familial relationships create much of the friction within these narratives as gender roles, generational viewpoints, and economic aspirations collide. Yet the families are shown working to overcome those disputes—and they often come together to withstand oppression from outside forces. Even Leigh's high-gloss biography of musical theater songwriters Gilbert and Sullivan, *Topsy-Turvy* (1999), pictures the duo as a professional family that alternately squabbled with and cared for each other. Leigh's use of family dynamics makes it easy for most viewers to sympathize with the characters, even when they display unlikable qualities. Combining such dynamics with moments of laughter and tears, Leigh's films use emotion rather than rhetoric to portray the lives of the working class.

RECOMMENDED VIEWING

High Hopes (1988), *Life Is Sweet* (1990), *Naked* (1993), *Secrets & Lies* (1996), *All or Nothing* (2002), *Vera Drake* (2004)

FURTHER READING

Carney, Ray. *The Films of Mike Leigh: Embracing the World*. Cambridge, UK, and New York: Cambridge University Press, 2000.

Jones, Edward Trostle. *All or Nothing: The Cinema of Mike Leigh*. New York: Peter Lang, 2004.

Movshovitz, Howie, ed. *Mike Leigh: Interviews*. Jackson: University Press of Mississippi, 2000.

Sean Griffin

neorealist film seemed equally important, instead of Hollywood's use of close-ups and shallow focus to force attention on the glamorous lead actors. The international acclaim that these films received led to strains of neorealism in other countries, such as West Germany (*Die Mörder sind unter uns* [*Murderers Among Us*, 1946],) Mexico (*Los Olvidados* [*The Young and the Damned*, 1950]), and Spain (*Muerte de un ciclista* [*Death of a Cyclist*, 1955]). In the United States, social problem films such as *Force of Evil* (1948) or *film noir* such as *Double Indemnity* (1944) also critiqued the greed and desperation of individuals trapped by their social standing. By the end of the 1950s, British film (as well as theater and literature) moved away from stories of the posh upper-crust to tales of the working class. The "kitchen sink realism" of films like *Look Back in Anger* (1958) and

Mike Leigh. PHOTO BY CJ CONTINO/EVERETT COLLECTION. REPRODUCED BY PERMISSION.

The Loneliness of the Long Distance Runner (1962) depicted the hardships and frustrations of working class youth.

DISCUSSING CLASS DURING THE COLD WAR

The post–World War II period also saw discussion of class reframed by the simmering tensions between the United States and the Soviet Union. While the Soviet Union espoused socialist rhetoric criticizing the class divisions of Western capitalism, life in the USSR and its sphere of influence was itself often severely stratified between the haves and the have-nots. Anyone who dared to acknowledge such economic disparity was in danger of investigation, imprisonment, torture, and/or death. Such threats did not stop some filmmakers in eastern European countries, such as Jiri Menzel (b. 1938) in Czechoslovakia and Andrzej Wajda (b. 1926) in Poland, from presenting Soviet-dominated society as one that suppressed individual liberty more than it eradicated power hierarchies. These efforts usually led to crackdowns. Soviet-style communism was not alone in such censorship. In the late 1960s, China's Cultural Revolution effectively shut down the film industry entirely because it was considered too Western-influenced, and many filmmakers were imprisoned or went missing.

It is important to recognize, though, that in the United States attempts to discuss capitalism critically were often met with similar suspicions of treason. Many filmmakers who had made social problem films about economic injustice found themselves investigated by the federal government as communist spies or sympathizers. Throughout the 1950s, an era of paranoia reigned within the film industry as studio executives agreed to blacklist any worker suspected of having communist ties. While potentially imperiling Hollywood as a whole, the Red Scare affected the power of the industry's labor unions most of all, weakening the ability for collective bargaining that had been hard-won during the Depression.

Social problem films in Hollywood ebbed in favor of mega-budget spectaculars that promoted happiness and fulfillment through consumerism. Bigger was better in Hollywood in the 1950s—bigger sets, bigger crowds of extras, even bigger screens with the advent of CinemaScope. Such a drift to escapist celebrations of conspicuous materialism occurred throughout most of Europe by the end of the 1950s. With US support behind the scenes, the Socialist Party in Italy was voted out of power, and an "Economic Miracle" began. The new government was outspoken in its criticism of how neorealism portrayed Italian society, and by the end of the decade neorealism had been replaced by high-gloss sex comedies and big-budget peplum (sword and sandal) films. The United Kingdom also saw the rise of an affluent society during the 1960s, and the image of the "angry young man" was succeeded by the icon of James Bond, who reveled in high-tech gadgets, casinos, and "shaken, not stirred" martinis.

Yet, even as much of "First World" cinema seemed to manifestly promote what capitalism had to offer, some films also suggested problems that lay beneath such effusiveness. Hollywood melodramas of the 1950s sometimes hinted at a simmering dissatisfaction—a feeling that money and material goods were not bringing happiness. Italian directors such as Federico Fellini (1920–1993) (*La Dolce Vita* [1960]) and Michelangelo Antonioni (b. 1912) (*L'Avventura* [1960]) portrayed the Economic Miracle as having created a shallow, soulless society. The films of the French New Wave also seemed to rebel against what was portrayed as the stifling values of bourgeois society.

Such attitudes toward First World capitalism became even more attenuated in the various national cinemas that emerged in newly postcolonial Third World countries. As many in these officially independent countries realized their continued psychological, cultural, and

Barbara Valentin and El Hedi ben Salem in Rainer Werner Fassbinder's Angst essen seele auf* (Ali: Fear Eats the Soul, *1974). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

economic dependency on the West, they began to call for strategies of resistance. Throughout the 1960s, various film movements matched the growing radical political ideas of the Third World. Brazil's Cinema Novo described itself as an "aesthetics of hunger," for example, attempting to provide a voice for the peasant underclass against growing modernization and Western imperialism. Calls for an "imperfect cinema" in Cuba after the 1959 revolution, or for a type of guerrilla cinema termed "Third Cinema" by the Argentine filmmakers Fernando E. Solanas (b. 1936) and Octavio Getino (b. 1935), similarly attempted to divest themselves from dependence on Hollywood imperialist techniques. Many revolutionary filmmakers also sought to develop alternative or underground systems of production, distribution, and exhibition that were not motivated by the potential for profit.

Radical cinema began to make its presence felt in the United States and western Europe by the late 1960s, as countercultural factions began to swell within the population. Occurrences across the globe in 1968—the events of May in Paris and the riots during the Democratic Party Convention in Chicago, as well as uprisings in Germany, Italy, Spain, and Japan—showed a widespread resistance to the establishment. Many individuals "dropped out" of the economy, creating communes and protesting government policies and business practices. A number of underground and leftist filmmakers began producing experimental films and documentaries that challenged and critiqued what often was referred to at the time as the West's "military-industrial complex." Collectives such as Newsreel in the United States and the Dziga Vertov Group in France sought not only to provide alternative content but also alternative stylistics, production methods, and exhibition practices. Much like Soviet cinema of the 1920s or revolutionary Third World cinema of the 1960s, such films used alienation devices to snap viewers out of "false consciousness" and to make them aware and critical of both class division and its attendant ideologies (such as

racism, sexism, and militarism). Going to an underground screening itself could feel like a radical act of resistance.

With younger audiences opting for underground or foreign films and older audiences often staying home to watch television, the Hollywood studios suffered major economic setbacks by the end of the 1960s. Desperate to find an audience, the studios began to address the concerns of the counterculture. Films like *Easy Rider* (1969), *Five Easy Pieces* (1970), *The Last Picture Show* (1971), and *Mean Streets* (1973) attempted to show the emptiness of the American Dream and the drama of the working class. Studios also began distributing low-budget blaxploitation films that exposed the trials and tribulations that faced America's inner-city African American population (albeit with extensive violence and sex included). Such attempts were not exclusive to US cinema, however. Japanese New Wave directors of the 1960s often voiced the aggravations of a younger generation in the midst of rapid modernization and Westernization. *Nihon No Yoru To Kiri* (*Night and Fog in Japan*, Nagisa Oshima, 1960) and *Buta To Gunkan* (*Pigs and Battleships*, Shohei Imamura, 1961) are examples of such Japanese New Wave films. New German Cinema (such as *Angst essen Seele auf* [*Ali: Fear Eats the Soul*, 1974], *Stroszek* [1977] and *Die Ehe der Maria Braun* [*The Marriage of Maria Braun*, 1979]) often critiqued the effects of modern capitalism on West Germany. The German director Rainer Werner Fassbinder (1945–1982) in particular commonly invoked Hollywood melodramas and "white telephone films" but in an overly stylized manner in order to lay bare their issues of class (as well as race, gender, and sexuality issues).

CINEMA IN THE AGE OF LATE CAPITALISM

While the politically engaged cinema of the late 1960s and early 1970s attempted to address social issues such as economic oppression, it turned out that most of those who could be defined as "oppressed" preferred to watch escapist films that helped them forget their hardships. By the mid-1970s, the Hollywood film industry had resurrected itself with a number of blockbuster films that revived old formulas and genres. Audiences flocked to pictures such as *The Godfather* (1972), *Jaws* (1975), and *Star Wars* (1977) not for their political critiques (which

(From left), Timothy Spall, Jim Broadbent, and Alison Steadman in* Life Is Sweet *(Mike Leigh, 1990). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

some analysts have pointed out) but for their ability to provide simple entertainment. Among the formulas dusted off and repackaged was the Horatio Alger narrative. In *Rocky* (1976) and *Saturday Night Fever* (1977), working-class men make better lives for themselves through sheer determination and hard work, with little-to-no discussion of the institutionalized forces that, in the real world, work to inhibit such mobility. Such optimistic messages would continue in popular American film for the rest of the century, from teen comedies such as *Risky Business* (1983) or *Pretty in Pink* (1986) to biopics such as *Erin Brockovich* (2000) or *Ray* (2004).

Certain trends in European cinema also began celebrating old-fashioned ideas of glamorous wealth and happy workers. Most particularly, the rise of British "heritage films" exuded nostalgia for the era before World War I, reveling in well-groomed manor grounds, lavishly appointed drawing rooms, and tuxedos and satin ball gowns. A number of similarly glossy films from other countries, such as *Nuovo cinema Paradiso* (*Cinema Paradiso*, Italy, 1989), *Mediterraneo* (Italy, 1991), *Como agua para chocolate* (*Like Water for Chocolate*, Mexico, 1992), and *Belle Epoque* (Spain, 1993) portrayed peasant life in a golden hue of romanticism. Such films often seemed like cinematic postcards, packaging the country (and its quaint working-class customs) for tourists to purchase.

By the start of the twenty-first century, the communist government of the Soviet Union had collapsed, and China had begun integrating itself into the international economy. A new era of triumphant capitalism (dubbed "late capitalism" by philosopher Herbert Marcuse [1898–1979]) seemed to have dawned. Much of contemporary cinema (and mass media generally) reflects the increased commodification of life. From Hollywood summer blockbusters to Japanese anime, modern cinema functions simultaneously as a product and as an advertisement for related products—the video, the soundtrack CD, the computer game, the collectible figures, the theme park ride. Hollywood studios (and many media companies worldwide) were subsumed into larger international corporate identities toward the end of the twentieth century. Thus, many films were meant to keep the profits flowing from all the various arms of a conglomerate rather than to expose how the rich were getting richer and the poor were getting poorer.

Yet some filmmakers wished to expose the class struggles that remained. Often focusing on groups rather than Horatio Alger protagonists, directors like Mike Leigh (b. 1943) (*Life Is Sweet*, 1990) in Britain, Denys Arcand (b. 1941) (*Les Invasions Barbares* [*The Barbarian Invasions*], 2003) in Canada, John Sayles (b. 1950) (*Matewan*, 1987) in the United States, and Hou Hsaio-Hsien (b. 1947) (*Beiqing Chengshi* [*City of Sadness*], 1990) in Taiwan depicted the complex nature of economics and class, and how they interrelate with issues such as gender and sexuality, national identity, history, and religious belief. While their work was often overlooked by audiences, such efforts kept the spirit of such early cinema as *The Kleptomaniac* alive as the new millennium began.

SEE ALSO *Ideology; Marxism; Neorealism; Populism; Propaganda*

FURTHER READING

Bergman, Andrew. *We're in the Money: Depression America and Its Films*. New York: New York University Press, 1971.

Ceplair, Larry, and Steven Englund. *The Inquisition in Hollywood: Politics in the Film Community, 1930–1960*. Garden City, NY: Anchor Press/Doubleday, 1980.

Compaine, Benjamin M., and Douglas Gomery. *Who Owns the Media? Competition and Concentration in Mass Media Industry*. 3rd ed. Mahwah, NJ: Erlbaum, 2000. Originally published in 1982.

Downing, John D. H., ed. *Film and Politics in the Third World*. New York: Praeger, 1987.

Harvey, Sylvia. *May '68 and Film Culture*. London: British Film Institute, 1978.

Hill, John. *Sex, Class and Realism: British Cinema, 1956–1963*. London: British Film Institute, 1986.

Overbey, David, ed. *Springtime in Italy: A Reader on Neo-Realism*. London: Talisman, 1978.

Ross, Steven J. *Working-Class Hollywood: Silent Film and the Shaping of Class in America*. Princeton, NJ: Princeton University Press, 1998.

Ryan, Michael, and Douglas Kellner. *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*. Bloomington: Indiana University Press, 1988.

Youngblood, Denise J. *Soviet Cinema in the Silent Era, 1918–1935*. Ann Arbor, MI: UMI Research Press, 1985.

Sean Griffin

COLD WAR

The science fiction film *Strange Invaders* (Michael Laughlin, 1983), which trades in acid-tinged nostalgia, opens with a caption that describes the 1950s as an era in which "the only things we had to worry about were the Communists and rock 'n' roll." The joke, of course, is that these multipronged threats still managed to turn a decade otherwise characterized by increasing affluence, technological and social progress, and an absence of world war into a time of deep-seated fear, doubt, and paranoia.

The word "worry" recurs often in the context of this period in cinema—a less extreme emotion than the commingled joy and terror of World War II, when Hollywood wore the fixed grin of James Cagney's (1899–1986) Yankee Doodle Dandy or Errol Flynn's (1909–1959) battlefield heroes, but the anxieties of the 1950s were longer lasting, with broader and stranger effects. The jolly nuclear awareness training films (*Duck and Cover*) and ghastly novelty songs ("If Jin'ral McArthur Drops a Atomic Bomb") exhumed in the documentary *The Atomic Cafe* (Kevin Rafferty, Jayne Loader, and Pierce Rafferty, 1982) are freakish in their obviousness. The pervasiveness of the Cold War, with its "atomic cocktail" of political and apocalyptic anxieties, is evident from almost every film made in Hollywood between 1948 and 1962.

THE RED MENACE

An endless parade of alien invaders and mutants, often radioactive, frequently from a "red" planet, embodies the stereotypes of the Communist enemy: emotionless, brutal, godless, logical collectives, hungry for our planet's resources (and women). The pettiness of this approach can be gauged from *The Thing from Another World* (1951), in which Dr. Carrington (Robert Cornthwaite), the (American) scientist who argues for cultural and scientific exchange rather than prompt military action when faced with a vampiric humanoid vegetable from outer space, is given a beard and a fur hat to make him *look* Russian. Less obvious is a futile grumble about McCarthyism, equivalent to flashing the finger unnoticed in the class photograph, that underlies a boom in westerns in which mobs persecute innocent men. *Silver Lode* (Allan Dwan, 1954) gives the chief accuser (Dan Duryea) of the upright sheriff (John Payne) the character name "McCarty"' but includes several takes in which the actors say "McCarthy" by mistake. *Johnny Guitar* (Nicholas Ray, 1954) and *A Man Alone* (Ray Milland, 1955) simply cast Ward Bond (1903–1960), a vocal pillar of the pro-blacklist Motion Picture Alliance for the Preservation of American Ideals, as a bullying lynch mob leader whose scripted "string 'em up" dialogue sounds much like Bond's offscreen anti-Communist remarks.

For America and the Soviet Union, Cold War was the natural condition of the twentieth century. Throughout the existence of the Soviet Union, both superpowers defined themselves, and incidentally justified their military budgets, by invoking the threat of the other, not merely as a geographic enemy or competitor but as an embodiment of an utterly antithetical way of life. American persecution of its homegrown (or immigrant) Communists got into high gear with the Palmer Raids of 1919 and became a long-lasting national pastime in the 1920s as J. Edgar Hoover (1895–1972)

solidified his power base in what would become the Federal Bureau of Investigation (FBI). Throughout the New Deal and World War II, Hoover and others maintained a policy of demonizing American dissent by suggesting that all Communists were agents of an unfriendly foreign power. Until Hitler's invasion of Russia, America saw Nazi Germany as less of a threat than its fellow "dictator nation," the Soviet Union. World War II put the US-Soviet conflict on hold, as President Franklin D. Roosevelt (1882–1945) and Joseph Stalin (1879–1953) led their countries in an alliance against fascism. An irony of the blacklist era is that screenwriters later upbraided as Soviet dupes or puppets were in fact guilty of working on embarrassingly fervent exercises in sadistic, propagandist Americanism. Raoul Walsh's *Objective, Burma!* (1945), cowritten by future blacklistees Alvah Bessie (1904–1985) and Lester Cole (1904–1985), indulges in racist depictions of the Japanese as subhuman creatures, and is far more extreme than even 1950s representations of evil Communists as sexually degenerate gangsters (the film incidentally rewrote the history of the Burma campaign to credit Americans with Allied victories primarily won by the British).

More frequently cited during the hearings into Communist influence in Hollywood were the comparatively few American films made to celebrate Russia's contribution to the war effort: *Mission to Moscow* (1943) by Michael Curtiz (1888–1962), *The North Star* (1943) by Lewis Milestone (1895–1980), *Song of Russia* (1943) by Gregory Ratoff (1893–1960), and *Days of Glory* (1944) by Jacques Tourneur (1904–1977). There were certainly many more Hollywood celebrations of the British cause (*Mrs. Miniver*, 1942) or the French Resistance (*Casablanca*, 1942), and Jack Warner (1916–1995) would make the futile excuse to the House Un-American Activities Committee (HUAC) that *Mission to Moscow* had been made at the express request of President Roosevelt, a political figure scarcely less demonized by McCarthyites than Stalin. The wartime alliance between America and Russia, often characterized as a personal accord between Roosevelt and Stalin, was so brief that there was no time to commit fully to celebratory films. None of the pro-Soviet films of 1943 and 1944 achieved anything like the commercial or critical success of comparable pro-British or pro–Free French films (*Mrs. Miniver* and *Casablanca* both won Best Picture Oscars®). The dominant Hollywood depiction of the Soviet Union was in the caricature killjoys seduced by silk stockings in *Ninotchka* (Ernst Lubitsch, 1939), promoted as "the picture that kids the commissars." When the mood changed, it was a simple matter to backpedal by snipping out shots that included Russians in the international array of Allies depicted in a musical like *Hollywood Canteen* (1944). *The North Star* was reedited for postwar release as *Armored Attack*, with heroic Russians played down; there were even hints that the former Nazi villains were equally likely to be aligned with Stalinism. As late as *The Whip Hand* (William Cameron Menzies, 1951), Nazis were being turned into Communists: in this case, literally, since a film (*The Man I Found*) about a surviving Hitler playing with germ warfare was reworked to make an ex-Nazi mad scientist into a fervent tool of Communist forces.

The Cold War properly began in the late 1940s, with a freeze in relations between East and West fueled by paranoia, to an extent justified, on both sides. The lesson of Hiroshima and Nagasaki, not lost on Moscow, was that the United States not only had the atom bomb but was also prepared to drop it, while half of Europe turned out to have been saved not for democracy but as a buffer of "satellite states" almost as oppressed as they had been under Hitler. Though it lasted at least until the dismantling of the Berlin Wall in 1989, the peak of the Cold War is usually reckoned from Winston Churchill's (1874–1965) "Iron Curtain" speech in 1948 to the Cuban missile crisis of 1962. This was an eventful period: nuclear buildup in both camps, with a procession of A- and H-bomb tests by both superpowers; an actual skirmish between the sides in Korea, later replayed on a larger scale in Vietnam; Communist insurgencies against old colonial powers Britain and France in Malaya and Indonesia; the "loss" of China to Communism, which created an equally fractious relationship between Red China and the Soviet Union; the extensive persecution of comparatively few American Communists and far more merely left-leaning or liberal Americans, many of whom had been associated with the New Deal or had spoken for the Russian ally during the war; and the beginnings of the space race, sparked by Russia's initial triumphs in launching Sputnik and putting a cosmonaut in orbit—all this, and a wave of juvenile delinquency fanned by rock and roll, horror comics, and hot rods.

THE BLACKLIST

In Hollywood, the wave of anti-Communist investigation that was later termed "McCarthyism" actually began in 1947, three years before Senator Joseph McCarthy (1908–1957) embarked on his personal crusade (eventually becoming chair of the Subcommittee on Investigations in the US Senate). The House Un-American Activities Committee (HUAC) had convened before the war to investigate allegations of Communist influence in the movie industry but suspended its activities for the duration of the war. In 1947 Chairman J. Parnell Thomas (1895–1970), replacing the late Martin Dies, interrogated the "unfriendly" witnesses who became known as the Hollywood Ten. For refusing to

answer questions that would have involved implicating others, the Ten were convicted of "contempt of Congress" and mostly served short prison sentences before emerging to face unemployability. The Ten would have been Eleven, but Bertolt Brecht (1898–1956)—whose latest work, significantly, was a play about Galileo—pretended not to understand English well enough to answer questions in his first session, then fled the country. After years of appeals, two of the Hollywood Ten, Lester Cole and Ring Lardner Jr. (1915–2000), arrived in Danbury Prison to serve their terms, only to find Congressman Thomas, convicted in the interim of embezzling from the federal purse, among their fellow inmates.

The Hollywood Communists suffered for slipping "subversive" dialogue into scripts: the line "hare and share alike, that's democracy" in Edward Dmytryk's (1908–1999) *Tender Comrade* (1943) tipped off Ginger Rogers's (1911–1995) mother that the writer Dalton Trumbo (1905–1976) was a Red. Yet it is hard to detect traces of anything that might count as Communist or even socialist propaganda in any of the films, good or bad, made by the Ten. The Ten were mostly talented journeymen: Cole, writer of *The Invisible Man Returns* (1939), which has a miners' strike subplot; Lardner, who later wrote *M*A*S*H* (1970); Trumbo, who wrote *A Guy Named Joe* (1943) and *Spartacus* (1960); Dmytryk, director of *Captive Wild Woman* (1943) and *Murder, My Sweet* (1944); John Howard Lawson (1895–1977), writer of *Terror in a Texas Town* (1958); Herbert Biberman (1900–1971), director of *Meet Nero Wolfe* (1936), writer of *King of Chinatown* (1939); Adrian Scott (1912–1973), producer of *Murder, My Sweet* and *Crossfire* (1947); Alvah Bessie, writer of *Northern Pursuit* (1943) and *Hotel Berlin* (1945); Albert Maltz, writer of *This Gun for Hire* (1942) and *The Man in Half Moon Street* (1944); and Samuel Ornitz (1890–1957), writer of *Hit Parade of 1937* (1937) and *Little Orphan Annie* (1939).

Other "unfriendlies," former or current radicals eventually blacklisted, included actors Gale Sondergaard (1899–1985), John Garfield (1913–1952), Kim Hunter (1922–2002), Zero Mostel (1915–1977), and Lionel Stander (1909–1994), writers Dashiell Hammett (1894–1961) (who went stubbornly to jail), Carl Foreman (1914–1984), and Walter Bernstein (b. 1919) (who dealt with the period in his autobiographical script *The Front*, 1976), and directors Joseph Losey (1909–1984), Jules Dassin (b. 1911), and Cy Endfield (1914–1995). Most of these had, at one time or another, been "card-carrying" Communists, that is, members of the American Communist Party (CPUSA). Some directors (Losey, Endfield) went to Europe and eventually became successful there; some writers used pseudonyms or fronts until it was safe to be credited again. Many endured long periods of forced inactivity. Abraham Polonsky (1910–1999) did not direct between *Force of Evil* (1948) and *Tell Them Willie Boy Is Here* (1969), managing only one further feature in the remaining thirty years of his life. On the strength of his debut feature, it seems obvious that without the blacklist he would have had a career at least on a level with Edward Dmytryk (who eventually named names) and possibly on a level with Elia Kazan (1909–2003) (who famously became a "friendly"). Actors, of course, were hardest hit of all: some (Sam Wanamaker [1919–1993]) became refugees, but others cracked and informed (Lee J. Cobb [1911–1976], Sterling Hayden [1916–1986], Lloyd Bridges [1913–1998]) to resume their careers.

Under Thomas, HUAC obsessively alleged that "Red writers" insidiously worked the Party Line into Metro-Goldwyn-Mayer musicals or Fox thrillers, polluting the minds of American audiences. Investigations failed to turn up *any* concrete incidences of subversion beyond Lionel Stander whistling "Internationale" while waiting for an elevator in *No Time to Marry* (1938). Subtly, the thrust of the crusade changed: as in later investigations into the civil services, universities, and other spheres, including dentistry and the US mail, the purpose of the Hollywood hearings was to render unemployed and unemployable anyone who was or had been a Communist or "fellow traveler." Liberals like John Huston (1906–1987) or Kirk Douglas (b. 1916) survived only through canniness—a combination of undoubted box office track record, token anti-Red statements (or films), and an independent streak that would lead to work outside the troubled studio system (other federal committees were breaking up monopolies on exhibition and production), eventually becoming free of the powers who could actually draw up and enforce blacklists.

There was, of course, no formal blacklist. It operated on threat and innuendo, with a complex system of extortion, blackmail, and intimidation, even including approved methods for getting off the list through strategic self-abasement (cooperation with the FBI) or actual bribery. Initially, the blacklisted were names compiled by HUAC for their hearings, but the work was taken up enthusiastically by the American Legion and a private firm called American Business Consultants, who "exposed" subversives in their publications (*Firing Line*, *Counterattack*, *Red Channels*). If studios continued to hire those named, the studios would become the victims of organized boycott campaigns. In television, pressure was brought not on the broadcast companies but on the sponsors who underwrote their programs. Mistakes were made—actress Martha Scott (1914–2003) was confused with singer Hazel Scott (1920–1981) and was blacklisted.

Studio heads, their power eroded by other factors (television, antitrust legislation, impatient heirs), embraced the blacklist as a "bolting the stable door after the horse

EDWARD DMYTRYK

b. Grand Forks, British Columbia, Canada, 4 September 1908, d. 1 July 1999

When his film *Cornered* (1945) was targeted by the House Un-American Activities Committee (HUAC) in 1951 as an instance of the director (and producer Adrian Scott, another of the Hollywood Ten) sneaking Communist propaganda into an entertainment thriller, Edward Dmytryk listed all the objections that his comrades had raised to the film. "This is the thing," he said, "which actually got me out of the Party."

The only one of the Ten to work primarily as a director, Dmytryk had served a long Hollywood apprenticeship, beginning with B pictures like *Television Spy* (1939), *The Devil Commands* (1941), *Confessions of Boston Blackie* (1941), *Captive Wild Woman* (1943), and *The Falcon Strikes Back* (1943). Then, as now, the B movie "quickies" were sometimes made by young directors with ambition, and a solidly made, imaginatively shot cheap horror film or series thriller might lead to healthier budgets and more challenging projects. At RKO, Dmytryk was awarded some plums: the Ginger Rogers wartime comedy drama *Tender Comrade* (1943), scripted by another of the Hollywood Ten, Dalton Trumbo; and the Raymond Chandler thriller *Murder, My Sweet* (1944). The *film noir* style, just then becoming popular, could obviously be turned to social issues—which prompted Dmytryk to have Dick Powell track Nazi war criminals in *Cornered* and to expose Robert Ryan as an anti-Semitic murderer in *Crossfire* (1947).

Unique among the Ten, Dmytryk served his jail sentence for contempt of Congress, then cooperated with the Committee and resumed his career as a director. Among the penitent activities required of him was cooperating with journalist Richard English on a 1951 *Saturday Evening Post* article, "What Makes a Hollywood Communist?" In it, he claimed "I believed that I was being forced to sacrifice my family and my career in defense of the Communist Party, from which I had long been separated and which I had grown to dislike and distrust." In his testimony, he cited the invasion of South Korea and the trials of State Department officials presumed to be Soviet spies as the reasons for his change of mind and stated "I don't say all members of the Communist Party are guilty of treason, but I think a party that encourages them to act in this capacity is treasonable."

In the 1950s and beyond, Dmytryk made a few solid films, often concerned with issues of leadership, oppression and rebellion: *The Caine Mutiny* (1954), *Broken Lance* (1954), and *Warlock* (1959). Sadly, his credit was more often found on dull, troubled, conventional soap material like the first version of *The End of the Affair* (1955), *Raintree County* (1957), or *The Carpetbaggers* (1964), and his career petered out with stodgy international genre films like *Shalako* (1968) and *Bluebeard* (1972), starring Richard Burton.

RECOMMENDED VIEWING

Tender Comrade (1943), *Murder, My Sweet* (1944), *Crossfire* (1947), *The Caine Mutiny* (1954), *Broken Lance* (1954), *Warlock* (1959)

FURTHER READING

Dmytryk, Edward. *It's a Hell of a Life but Not a Bad Living*. New York: Time Books, 1978.

Kim Newman

has gone" measure. Few of the men who had founded the studio system in the 1920s were in office by the end of the decade, but they tended to be eased into extraordinarily monied retirement, whereas a great many of their former employees were ostracized, persecuted, denied their professions, and forced into poverty.

THE COLD WAR COMES TO HOLLYWOOD

Anthony Mann's (1907–1967) *Strategic Air Command* (1955) opens with Dutch Holland (James Stewart), a professional baseball player, being approached by his former commanding officer and asked to reenlist in the peacetime air force. "Where's the fire?" asks Dutch, who has done "his share" in two wars, seconded by a 1950s wife (June Allyson) who wants him at their home in the suburbs, not off on some far-flung base. But the thrust of the film is that it is Dutch's duty to get back in harness and maintain the peace against the ever-present (if rarely specified) Russian threat. The fetishist treatment of weapons of mass destruction, central to Stanley Kubrick's

Edward Dmytryk on location directing* Anzio *(1968).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(1928–1999) *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb* (1964), begins here. Mann's camera ogles the lines and curves of the B-47 that Stewart (a real-life bomber pilot) gets to fly (with the new family of nuclear weapons, a B-47 with a crew of three carries the destructive power of the entire B-29 forces used in World War II). Dutch's eventual commitment to the Strategic Air Command seems to suggest that his plane is sexier than the starched, maternal Allyson.

At first, Hollywood reacted to the Cold War much like Dutch, when he was asked to stop playing ball and start practicing bomb runs. After years of turning out war propaganda, a policy the movies embraced before the government (e.g., *Confessions of a Nazi Spy*, Anatole Litvak, 1939), the studios felt they had done their "share" and believed that audiences wanted Technicolor musical escapism or *film noir* romantic agonies rather than more gray, grim, depressing privation-leads-to-victory stories. If anything, Hollywood needed to mop up after World War II, tracking down Nazi war criminals who might be infiltrating America (*The Stranger*, Orson Welles, 1946) or reflecting on the situations of returning veterans who found their homeland not quite the paradise they thought they were fighting for. A wave of films, many made by people who would soon be facing HUAC, dealt with heroic black, Jewish, or even Nisei soldiers suffering from bigotry or racial assault, including murder: *Crossfire* (Edward Dmytryk, 1947), *Gentleman's Agreement* (Elia Kazan, 1947), *Home of the Brave* (Mark Robson, 1949), and *Bad Day at Black Rock* (1955) by John Sturges (1911–1993). A decade before *Strategic Air Command*, Dana Andrews found his war record suited him for no peacetime employment and rendered him as obsolete as the fields of junked bombers in *The Best Years of Our Lives* (1946) by William Wyler (1902–1981). Within a few years, films like this (another Oscar® winner) would be seen as either suspect or anti-American.

The studios made anti-Nazi films from genuine conviction (in the case of Warner Bros.) and a patriotic urge to aid a national war effort; they made anti-Communist films at first because they were afraid not to. When HUAC resumed its hearings, Hollywood put into production a run of low-budget anti-Red quickies. A few odd films—*My Son John* (Leo McCarey, 1952) and *Big Jim McLain* (Edward Ludwig, 1952)—are sincere in their anti-Communism, if so bizarre in approach as to undermine their overt message. In the former, John (Robert Walker), a fey intellectual who drifts into Red circles, is so smothered by his mother (Helen Hayes) and literally Bible-bashed by his super-patriot father (Dean Jagger) that he seems as much a victim of all-American parentage as Jim Stark (James Dean) of *Rebel Without a Cause* (1955) or Norman Bates (Anthony Perkins) of *Psycho* (1960). Jim McLain, an avatar of producer John Wayne (1907–1979), is a rare instance of blacklister as two-fisted action hero, an investigator out to round up a Red ring in Hawaii. The film's conclusion is that too many enemies of freedom are protected by the Fifth Amendment and that the Constitution ought to be changed—a proposal not even Joseph McCarthy dared to make.

These are films Hollywood needed to produce, but audiences were not that interested in seeing them then, and even social historians find them hard to see (let alone sit through) now. Some tackled the "problem" of making anti-Red propaganda by making the same old movies, but with notionally Communist villains. The espionage aspect of *Pickup on South Street* (1953) by Samuel Fuller (1912–1997) is so thin that the film could be redubbed for release in France (where there was a respectable, active Communist Party) with the bad guys turned into drug smugglers. Smooth Van Zandt (James Mason), "importer-exporter of government secrets" in *North by Northwest* (1959) by Alfred Hitchcock (1899–1980), is an epicene mastermind exactly like the traitor-for-an-unspecified-cause of *The 39*

DALTON TRUMBO

b. Montrose, Colorado, 9 December 1905, d. 10 September 1976

Dalton Trumbo had what might be considered the usual background for a studio writer in the 1930s and 1940s: a spell as a journalist, employment as a script reader for Warner Bros., critical success as an author (with the perhaps ill-timed antiwar novel *Johnny Got His Gun*, 1939), a "good war record" of patriotic movies (*A Guy Named Joe*, 1943; *Thirty Seconds over Tokyo*, 1944), a spell in the Pacific Theater as war correspondent, and a position as chairman of "Writers for Roosevelt." He was a founding member and sometime director of the Screen Writers Guild and a somewhat fractious sometime Communist (the CPUSA insisted that Trumbo's thirty-page memo on its failings in Hollywood be ignored and burned).

As the most successful and prolific of the Hollywood Ten, Trumbo's credits were the most scrutinized for the taint of propaganda—which HUAC claimed to find in *Tender Comrade* (1943), a film about the wartime housing shortage in which the heroines' apartment sharing was deemed suspiciously collectivist, alerting star Ginger Rogers's mother (a prominent "friendly" witness) to Trumbo's hidden agenda. After serving his ten-month jail term for contempt of Congress, Trumbo was blacklisted in the industry but continued to write under pseudonyms. In 1956 the Academy Award® for Best Motion Picture Story went to Robert Rich for *The Brave One*; Rich did not collect the Oscar® because he was merely a front for Trumbo. At the time, the King Brothers, the film's producers, hotly denied the rumor that Trumbo was the author, but the truth was generally known; in 1975 the Academy presented the statuette to the correct recipient.

Though Trumbo's fronted or pseudonymous credits still have not all been confirmed, he was active throughout his internal exile, often on interesting low-budget films like Joseph L. Lewis's *Gun Crazy* (1949) and *Terror in a Texas Town* (1958). Oddly, he worked on Otto Preminger's decidedly hawkish Cold War allegory *The Court-Martial of Billy Mitchell* (1955) in which Gary Cooper's pioneer of aviation warfare claims "one day, half the world will be in ruins through bombing from the air; I want this country to be in the other half." Trumbo always credited Kirk Douglas—producer-star of *Spartacus* (1960)—with breaking the blacklist by giving him credit, though there seems to have been a race between Douglas and Preminger, who had Trumbo working on *Exodus* (1960), as to who would name him first.

When he came out of the cold, Trumbo worked less often, mixing expensive tosh like *The Sandpiper* (1965) and *Hawaii* (1966) with more interesting, smaller projects like *Lonely Are the Brave* (1962). He directed and wrote a 1971 film of *Johnny Got His Gun*, better timed for the anti-Vietnam mood but awkward where the book was precise, and he had a final "big" credit on *Papillon* (1973).

RECOMMENDED VIEWING

Tender Comrade (1943), *Thirty Seconds over Tokyo* (1944), *Gun Crazy* (1949), *Spartacus* (1960), *Lonely Are the Brave* (1962), *Johnny Got His Gun* (1971)

FURTHER READING

Cook, Bruce. *Dalton Trumbo*. New York: Scribners, 1977.

Hanson, Peter. *Dalton Trumbo, Hollywood Rebel: A Critical Survey and Filmography*. Jefferson, NC: McFarland, 2001.

Trumbo, Dalton. *Johnny Got His Gun*. Lippincott, 1939.

Kim Newman

Steps (1935). Other pictures, far more disposable, traded in trenchcoated sleaze and *avant-la-lettre* camp, and could as easily be coded attacks on homosexuality (a persistent theme), devil worship, big-time crime, seedpods from space, or child abuse rings: *The Iron Curtain* (William Wellman, 1948), *The Red Menace* (R. G. Springsteen, 1949), *I Married a Communist* (Robert Stevenson, 1949), *I Was a Communist for the FBI* (Gordon Douglas, 1951), *Red Planet Mars* (Harry Horner, 1952), and *Invasion USA* (Alfred E. Green, 1952).

With the Communist screenwriters, directors, and actors blacklisted, there was a real problem in making films *about* Communism. Those, like Elia Kazan and Budd Schulberg (b. 1914), who had recanted former beliefs, "named names," or espoused the anti-Communist cause were still conflicted enough to want to avoid making films like *My Son John*. Kazan and Schulberg's *On the Waterfront* (1954) can be read as a personal validation: longshoreman Terry Molloy (Marlon Brando) is convinced by an investigator for a government committee that turning informer

Dalton Trumbo. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

is sometimes the only honorable American course of action, even if it means being stigmatized in his community ("a pigeon for a pigeon," sobs a child as he tosses the murdered corpse of one of Terry's beloved pet birds at him). But *On the Waterfront* is about apolitical racketeering, and there is no suggestion that corrupt union boss Johnny Friendly (Lee J. Cobb) has any Red affiliations. Those with long memories might recall that American Communists had devoted careers in labor activism to rooting out villains like Johnny, and that blacklisted director Jules Dassin had cast Cobb as a similar crook in the proletarian-themed truck-driving drama *Thieves' Highway* (1949).

This left the anti-Red films to no-name directors who took what they were given and knew no more about Communism than the average maker of two-week westerns knew about Indians. The Hollywood Red was liable to be a shifty-looking foreign character actor with beady eyes, a heavy accent, a grubby wardrobe, and a closeted but evident perverse sexuality (Thomas Gomez in *I Married a Communist*). In this, he was hard to differentiate from the gangsters, psychopaths, and general troublemakers who appeared in everyday crime films like *The Big Heat* (1953) by Fritz Lang (1890–1976) or *The Big Combo* (1955) by Joseph H. Lewis (1907–2000). It is easy to rate the anti-Red cycle as a subgenre of a larger 1950s trend for films in which individuals find themselves targeted by vast, all-powerful conspiracies, which seem to be impossible to escape and are even inextricably intertwined with the power structure of normal society. Whether the villians are outlaws backed by corrupt politicians or the railroads in westerns, alien invaders in science fiction, adults in juvenile delinquency dramas (and even children's films like Roy Rowland's *The 5,000 Fingers of Dr. T*, 1953), or all-powerful crime cartels in gangster films, the menace feels the same; it could as easily represent an Americanism characterized by blacklisting and persecution as an external enemy intent on subverting and wrecking the capitalist way of life.

Some of the most memorable, effective films of the Cold War are open to interpretations from opposite ends of the political spectrum. *High Noon* (1952) by Fred Zinnemann (1907–1997), scripted by soon-to-be-blacklisted Carl Foreman and starring Motion Picture Alliance mainstay Gary Cooper (1901–1961), follows Sheriff Will Kane's attempts to rally the townsfolk against the outlaw coming in on the noon train to kill him and resume a reign of terror. Liberals can read this as an indictment of McCarthyism, with the disgusted and excluded hero finally tossing his badge of authority (a tin star) in the dirt and walking away (a gesture that especially angered John Wayne). But Will Kane could as easily represent Senator McCarthy's self-image: a lone voice against subversives whom the complacent, docile populace would rather ignore. Similarly, *Invasion of the Body Snatchers* (1956) by Don Siegel (1912–1991) features a town taken over by aliens who fit some of the Communist stereotypes (emotionless, subtle, single-minded) but who also act a lot like all-American blacklisters (small-town conformists, forming a lynch mob, pressuring folks to come over to their side).

The ultimate expression of this free-form paranoia is *Kiss Me Deadly* (1955) by Robert Aldrich (1918–1983), a deconstruction of Mickey Spillane's (b. 1918) anti-Red novel, in which "the mysterious they" who will do anything to possess "the great whatsit" could be anyone—Russian spies, American (or, worse, naturalized American) organized crime, bizarre sexual perverts, eternally duplicitous females, even mythological beings like Medusa and Cerberus. Aldrich's nebulous menace only serves to highlight his ambiguous hero, Spillane's Mike Hammer (Ralph Meeker), whose brutality, sadism, paranoia, and misogyny are faithfully transplanted from the page, with an added gloss of illiteracy, philistinism, car and pin-up fetishism ("va-va-voom!"), glowering humorlessness, and "little boy lost" infantilism, making him a caricature of Cold Warrior masculinity. The film ends with

Van Heflin and Helen Hayes in* My Son John *(Leo McCarey, 1952). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Pandora's Box, containing fissionable material, opened and a mushroom cloud rising over southern California.

NON-AMERICAN PERSPECTIVES

In 1953 a reporter from *Life* magazine—who presumably believed Wellman's *The Iron Curtain* to be an accurate depiction of life in the Soviet Union—saw *Serebristaya pyl* (*Silver Dust*) by Abram Room (1894–1976) and labeled it "Red propaganda" and a libel on the United States. One of comparatively few Soviet Cold War films, it features an enterprising American researcher who wishes to test his radioactive dust on human guinea pigs, while a scheming big businessman and an ex-Nazi compete for control of the weapon. In the end, the capitalist's hired guns kill the scientist; incidental features that represent the typical American life include a false arrest, a lynch mob, and the kicking of a black maid. Though ostensibly more committed than Hollywood to the peddling of "government propaganda," Soviet cinema was rarely so blatant in its specific anti-Americanism.

On the whole, the most active film industries outside America in the 1950s were still too concerned with World War II to pay real attention to the current conflict. Whereas Hollywood made films about the Korean War (*Fixed Bayonets*, 1951; *Men in War*, 1957; and *Pork Chop Hill*, 1959), Britain and the Soviet Union—even France, Italy, Poland, and Japan—were more likely to dwell on the 1939–1945 conflict. War films of the 1950s from these countries perhaps evince a subtle nostalgia for the certainties of the previous decade as opposed to the intricacies of the Cold War. However, an increasing realism, ambiguity, and violence, even in the simplest re-creations of wartime exploits, certainly had added relevance in the years of Suez, the Hungarian uprising, economic miracles, and the "Fortunate Dragon" incident (whereby the crew of a Japanese fishing boat died after exposure to fallout from a bomb test).

Outside the United States, Cold War themes were often treated allegorically or satirically—as in the British *The Mouse That Roared* (1959) or the Japanese *Gojira* (1954, later released in America in a reworked version as *Godzilla King of Monsters*, 1956), which reflect deeply mixed feelings about the use of atomic weapons. By the end of the 1950s, there was no longer a "Hollywood" in the previously accepted sense of the term; the political-cultural tenor of popular cinema began to be shaped by East Coast sensibilities emerging from the young television industry and even by a growing internationalism, whereby American movies might easily be made in England or Italy and would necessarily incorporate aspects of their locations' native cinemas and sensibilities.

THE HIP COLD WAR

Ian Fleming's (1908–1964) early James Bond novels, published in the 1950s, often pit the British superspy against SMERSH, a division ("Death to Spies") of Soviet intelligence. When Bond (Sean Connery) emerged in film, from *Dr. No* (1962) on, SMERSH was downplayed in favor of SPECTRE, a fantastical, apolitical criminal organization along the lines of those once run by Dr. Mabuse or Fu Manchu. In the novel *From Russia with Love*, plans are laid against Bond by SMERSH, but in the 1964 film, the Soviets subcontract the job to SPECTRE. Though theoretically a Cold Warrior, Bond has in later films as often allied with Russians as clashed with them. Even the title *From Russia with Love* suggests a thaw in relations.

In the Kennedy-Krushchev period, when the Cold War chess game (a recurrent image) seemed to become more deadly over missiles in Cuba (and Turkey), popular culture was inclined to take a more cynical, callous attitude to the superpower face-off. The key film is *The Manchurian Candidate* (1962) by John Frankenheimer (1930–2002), scripted by George Axelrod (1922–2003) from Richard Condon's (1915–1996) novel, which caricatures McCarthy as the know-nothing Senator John Yerkes Iselin (James Gregory), who picks the easy-to-remember

The war room in* Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb *(Stanley Kubrick, 1964).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

number (57) of Communists he claims to have identified in the State Department off a ketchup bottle, and partners him with a monstrous wife (Angela Lansbury) who wants him swept into the White House with "powers which will make martial law look like anarchy." This indictment of the blacklist mind-set coexists with plot developments that suggest McCarthy was not paranoid *enough*. The Iselins are actually Communist tools out to undermine America (the inspiration is the suggestion that McCarthy could not have hurt the United States more if he were a paid Soviet agent); Mrs. Iselin has collaborated with the transformation of her own son, Raymond (Laurence Harvey), through brainwashing by Sino-Soviet villains into a zombie assassin.

The Manchurian Candidate is as much sick comedy as thriller, signified by the splattering of blood and brains over a poster of Stalin during a demonstration of Raymond's killing abilities. It has a certain "plague on both your houses" tone, far more vicious in its attack than Peter Ustinov's (1921–2004) across-the-curtain romantic comedy *Romanoff and Juliet* (1961), and it is as much remembered for its prescience in the matter of presidential assassination and conspiracy theory as its acute dissection of the paranoia of both West and East. A stark, black-and-white nightmare, with stylish bursts of martial arts action and walking political cartoons, its zero-degree cool bled into the highly colored cynicism of the Bond films. These wallow in luxury and voluptuousness, brush off murders with flip remarks ("shocking!"), and routinely climax with an intricate world-threatening scheme, foiled by individual heroism and the prompt arrival of an Anglo-American assault team to overwhelm the diabolical mastermind's secret base. These tactics failed in the real world at the Bay of Pigs, an operation badly fumbled by Bond fan Kennedy, just as the Cuban missile crisis led to closer scrutiny of the mechanics of the balance of terror.

Dr. Strangelove, like Sidney Lumet's (b. 1924) more serious *Fail-Safe* (1964), is a brink-of-doom thriller, a

possible prequel to all those "life-in-the-radioactive-ruins" quickies of the 1950s (*Five*, 1951; *The Day the World Ended*, 1956; *The World, the Flesh and the Devil*, 1959). Here, the world is not imperiled by aggressive ideologies but by neuroses—a US Air Force general (Sterling Hayden), driven by impotence to rail against the Communist threat to his "precious bodily fluids," and a Soviet regime that invests in a cheap Doomsday Machine because the people are clamoring for washing machines. In a way, Kubrick's film—a satire adapted from a dead-straight novel, *Red Alert* (1958) by Peter George (1924–1966)—is a sigh of relief that the world has come through Korea and Cuba without self-annihilation, but it is also an awful warning and a declaration that a third world war cannot be won. *Invasion USA* (1952) is the only American atomic war film to suggest that after nuclear attack, the Communist enemy would attempt to occupy the United States like stereotypical conquerors. Later films (including the Yugoslav *Rat*, 1960) blame both sides equally, with war as likely to result from accident or a failure of diplomacy. The ultimate message of *The War Game* (1967) by Peter Watkins (b. 1935) is that governments should not be trusted with nuclear weapons, while *Ladybug Ladybug* (Frank Perry, 1963)—echoing an outstanding *Twilight Zone* episode, "The Shelter"—goes so far as to suggest that civil preparedness contributes to a breakdown of society, as shelter-owners arm themselves not against the military enemy but their own neighbors.

The 1960s saw many fantastical Bondian superspies (the Flint and Matt Helm adventures), Strangelovian satires (*The Russians Are Coming! The Russians Are Coming!*, Norman Jewison, 1966; *The President's Analyst*, Theodore J. Flicker, 1967), and "realistic" espionage dramas (*The Spy Who Came In from the Cold*, Martin Ritt, 1965; *The Ipcress File*, Sidney J. Furie, 1965) riffing on the Cold War. Taking their cue from *The Manchurian Candidate*, all these films tend to suggest that "our side" is as bad (or, less often, good) as "their side"—the mission of the *Spy Who Came In from the Cold* is to discredit a clever and idealistic Jewish East German counterintelligence agent to save a former Nazi working as a double agent for the West—and, eventually, that the power elites of both sides are so dependent on the Cold War to retain their positions that they have become interchangeable.

As in so much later twentieth-century history, events suggest George Orwell's (1903–1950) novel *Nineteen Eighty-Four* (1949), in which a permanent state of hostilities is an excuse for the real war, waged by rulers against the populace. From the mid-1960s, popular culture shifted from worrying about the Communists to that other deadly prong of the 1950s, rock and roll (representing youth, rebellion, and even unrestrained capitalist consumerism)—but was unsure whether to worry or celebrate. With *Bonnie and Clyde* (Arthur Penn, 1967), *Easy Rider* (Dennis Hopper, 1969), and *Night of the Living Dead* (George A. Romero, 1968) offering counterarguments to increasingly uncomfortable Americanist crusades like John Wayne's *The Green Berets* (1968), battle lines were drawn for new wars, between young and old, powerful and powerless, black and white, hip and square. Old-style patriotism would resurge in the Reagan years (1980–1988), but even the red-bashing Rambo is by no means simplistic, as he grapples with masculinity, the legacy of Vietnam, and America's self-image. When the Berlin Wall came down in 1989, few victory parades were held in America. The movies were not there—round-the-clock news footage had told the story so quickly that it was stale by the time a film (e.g., Frankenheimer's *The Fourth War*, 1990) could be made.

SEE ALSO *Censorship; Ideology; War Films; World War II*

FURTHER READING

Belfrage, Cedric. *The American Inquisition, 1945–1960: A Profile of the "McCarthy Era."* New York: Thunder's Mouth, 1989.

Bernstein, Walter. *Inside Out: A Memoir of the Blacklist*. New York: Knopf, 1996.

Biskind, Peter. *Seeing Is Believing: How Hollywood Taught Us to Stop Worrying and Love the Fifties*. New York: Pantheon, 1983.

Boyer, Paul. *By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age*. New York: Pantheon, 1985.

Ceplair, Larry, and Steven Englund. *The Inquisition in Hollywood: Politics in the Film Community, 1930–1960*. Berkeley: University of California Press, 1979.

Cole, Lester. *Hollywood Red*. Palo Alto, CA: Ramparts Press, 1981.

Henriksen, Margot A. *Dr. Strangelove's America: Society and Culture in the Atomic Age*. Berkeley: University of California Press, 1997.

Kahn, Gordon. *Hollywood on Trial: The Story of the Ten Who Were Indicted*. New York: Boni and Gaer, 1948.

Kazan, Elia. *Elia Kazan: A Life*. New York: Knopf, 1988.

McGilligan, Patrick, and Paul Buhle, eds. *Tender Comrades: A Backstory of the Hollywood Blacklist*. New York: St. Martin's Press, 1997.

Miller, Arthur. *Timebends: A Life*. New York: Grove Press, 1987.

Navasky, Victor S. *Naming Names*. New York: Viking Press, 1980.

Smith, Julian. *Looking Away: Hollywood and Vietnam*. New York: Scribners, 1975.

Warren, Bill. *Keep Watching the Skies!: American Science Fiction Movies of the Fifties, Vol. 1, 1950–1957*. Jefferson, NC, and London: McFarland, 1982.

———. *Keep Watching the Skies!: American Science Fiction Movies of the Fifties, Vol. 2, 1958–1962*. Jefferson, NC, and London: McFarland, 1986.

Kim Newman

COLLABORATION

A Hollywood myth has it that the composer Arnold Schoenberg once wrote a film score on the mistaken presumption that a motion picture would subsequently be made to match his music. The story suggests that misconceptions about the nature of the collaborative process have quite likely always cropped up among the creative forces involved in filmmaking. With rare exceptions, such as the work of fiercely independent experimentalists like Maya Deren, Stan Brakhage, and Jonas Mekas, filmmaking is decidedly not, as the popular director Frank Capra (1897–1991) once put it and the *auteurs* of the French New Wave insisted, a "one man/one film" proposition. Even Capra's own best work in the 1930s involved a fruitful collaboration with the producer Harry Cohn, the playwright-screenwriter Robert Riskin, and the lovable stars and character actors, including James Stewart, Jean Arthur, and James Gleason, with whom he was long associated. Then of course there was Capra's audience, whose tastes and expectations were always crucial factors in the "creative" process. By contrast, the writer-director Preston Sturges (1898–1959), Capra's contemporary, openly celebrated his partnerships with cast and crew in his notable series of comic masterpieces from the 1940s.

Collaboration is the very essence of the art of filmmaking. The challenge of uniting word and image involves close collaboration between the writer, director, and cinematographer. Beyond this, the production of motion pictures involves ongoing collaboration among producers, directors, actors, writers, cameramen, editors, composers, sound technicians, art directors, and production designers. A presiding vision is needed, of course, but it takes an army of creative and technical specialists to produce the end result, whether a work of art or an entertaining commodity. Subsequent distribution and exhibition, moreover, involves a highly complex partnership of publicists, marketing analysts, and theater owners. The studio period in "classical" Hollywood, roughly from 1925 to 1960, affords the clearest demonstration of this collaborative process. Counterbalancing the auteurist notion of the creative individual is the collective aspect of Hollywood filmmaking—what the film critic André Bazin (1918–1958) in 1957 termed "the genius of the system."

PARTNERSHIPS IN EARLY CINEMA AND THE STUDIO ERA

From the very inception of the film industry, from the ranks of relatively anonymous individuals plying their respective trades, certain creative collectives emerged that represent film history's most exemplary partnerships. Beginning in the mid-1890s, groundbreaking entrepreneurial inventors—Auguste (1862–1954) and Louis Lumière (1864–1948) in France, and William K. L. Dickson (1860–1935) and Thomas Edison (1847–1931) in America—formed partnerships to develop and exploit a system for photographing and exhibiting motion pictures. The Vitagraph Company, the most important of the pre-1910 American studios, was the first to build up a stock company of players and directors, including Florence Turner, Maurice Costello, and John Bunny. In 1911 Gaston Méliès (1843–1915) emigrated from France to Texas to form his Star Ranch stock company for the production of westerns, including *The Immortal Alamo* (1911), the first film ever made on that subject. D. W. Griffith (1875–1948) formed his own

stock company of actors and technicians for the more than four hundred one- and two-reelers he directed for the Biograph Studio from 1909 to 1913. Late in 1911 in Los Angeles, Thomas Ince (1882–1924) established Inceville, a self-contained facility for the production of westerns and dramas that systematized standard studio working procedures under one roof, featuring backlots, stages, dressing rooms, prop storage, a power house, and administration offices. The founders of United Artists, Mary Pickford (1892–1979), Douglas Fairbanks (1883–1939), Charlie Chaplin (1889–1977), and Griffith, worked throughout the 1920s with their own respective production companies, each a collective consisting of hand-picked artists and craftsmen. In the 1920s and 1930s producers such as Adolph Zukor (1873–1976) established factory systems that manufactured, distributed, and exhibited films in the assembly-line fashion pioneered by the automobile industrialist Henry Ford and which was soon to become the dominant production paradigm throughout the world. The so-called Big Five studios—RKO, Twentieth Century Fox, Paramount, Warner Bros., and MGM—were small cities, combining soundstages, backlots, carpentry shops, and administrative offices.

In the studio era, genre films, in particular, demanded systematic efficiency. In the 1930s no studio surpassed Warner Bros. in its flood of Depression-era gangster and social-problem films, crafted with machine-like efficiency by a stable of producers, contract directors, technicians, and performers, including the producer Darryl F. Zanuck (1902–1979), director Michael Curtiz, and actors James Cagney and Bette Davis. At MGM the producer Arthur Freed worked systematically with directors (Vincente Minnelli, George Sidney, and Stanley Donen), choreographers (Hermes Pan), and performers (Fred Astaire, Judy Garland, Gene Kelly, Cyd Charisse, Donald O'Connor) in a celebrated series of musical comedies. RKO made use of the talents of the set designer Van Nest Polglase, the storyboard artist Perry Ferguson, and the directors George Stevens and Lloyd Bacon for the elegant Astaire-Rogers musicals. At Fox, Zanuck gathered around him a team of writers (including Dudley Nichols), directors (Henry King, H. Bruce Humberstone), and a stable of "Fox Blondes" (Alice Faye, Betty Grable, and June Haver) for a series of literary adaptations (such as *The Grapes of Wrath* in 1940) and splashily nostalgic backstage Technicolor musicals (*Down Argentine Way* in 1940 and *Hello Frisco, Hello* in 1943). Meanwhile, maverick Orson Welles (1915–1985) brought his Mercury Theatre team from Broadway to Hollywood and produced a masterpiece, *Citizen Kane* (1941); but when the creative lights were no longer able to work harmoniously with RKO executives, the partnership deteriorated, and what followed was the unfinished *The Magnificent Ambersons* (1942) and a host of flawed (albeit memorable) productions. Significantly, Welles's later work without his Mercury colleagues was never as productive. The same might be said about Stanley Kubrick (1928–1999) in the 1970s and later. Kubrick enjoyed a much-vaunted independence with Warner Bros., but his idiosyncratic *Barry Lyndon* (1975) and *Eyes Wide Shut* (1999) hardly matched the standards set by *Paths of Glory* (1957) and *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964).

Within the studio system, headlining actors like Mary Pickford and Frances Marion depended on collaborations with writers to obtain scripts tailored to their special talents. Comedians such as Chaplin did their best work when cameramen such as Rollie Totheroh adapted their techniques appropriately. Directors leaned on the talents of sympathetic scenarists, as Billy Wilder did with Charles Brackett; on composers (Alfred Hitchcock and Bernard Herrmann, Michael Curtiz and Max Steiner); on editors (Orson Welles and Robert Wise); and on stars (John Ford and John Wayne, Clarence Brown and Greta Garbo, Woody Allen and Diane Keaton). Animators such as Walt Disney (1901–1966) and the Fleischer Brothers (Max [1883–1972] and Dave [1894–1979]) relied on a creative stable of artists, story men, inkers, and sound technicians. Despite the appearance of Walt Disney's name above the title of every product released from his studio, he practiced what he called "committee" art, dependent on the contributions of his associates, particularly those top animation producers affectionately known as the Nine Old Men.

Meanwhile, foreign filmmakers were making similar collaborative advances. In Sweden the directors Mauritz Stiller (1883–1928) and Victor Sjöström (1879–1960) worked closely with the Svenska Filmindustri entrepreneur Charles Magnusson and with cinematographers such as Julius Jaenzon and writers such as the novelist Selma Lagerlöf to produce notable comedies and dramas before 1925, including *Berg-Ejvind och hans hustru* (*The Outlaw and His Wife*, Sjöström, 1918), *Erotikon* (Stiller, 1920), and *Gösta Berlings saga* (*The Saga of Gosta Berling*, Stiller, 1924). Sweden again came into prominence after World War II, when the existentialist director Ingmar Bergman (b. 1918) turned from theater to cinema. Bergman's allegorical fable of faith, *Det Sjunde inseglet* (*The Seventh Seal*, 1957), for example, perfectly captured the concerns of what has been called the postwar Age of Anxiety. Bergman's governing conception begins with the image of a knight returning from the Crusades, surviving by his wits in a plague-ridden country. Creating the black-and-white starkness of his vision required an effective collaboration between the director

Citizen Kane ***(1941) was the product of many collaborators. (From left) Everett Sloane, Orson Welles, and Joseph Cotten.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

and his gifted cameraman Gunnar Fischer, who worked on many early Bergman films (Sven Nykvist shot most of the later ones).

Using the full resources of the German studio combine known as UFA, Fritz Lang (1890–1976) worked with his wife, the scenarist Thea von Harbou, on his spectacular 1920s successes, *Die Nibelungen* (1924), *Metropolis* (1927), and *Frau im Mond* (*Woman in the Moon*, 1929). Jean Renoir (1894–1979) and Marcel Carné (1909–1996) reached the full flowering of their careers in the 1930s in their collaborations with Popular Front and "poetic realist" artists like the writer and actor Jacques Prévert, the designer Eugène Lourié, and actors Jean Gabin and Arletty. In Russia in the 1920s the triumvirate of director Sergei Eisenstein (1898–1948), cinematographer Eduard Tisse, and scenarist Grigori Aleksandrov produced several of Soviet Russia's most esteemed films, including *Bronenosets Potyomkin* (*Battleship Potemkin*, 1925), *Oktyabr* (*Ten Days That Shook the World* and *October*, 1927), and *Staroye i novoye* (*Old and New*, 1929). The Japanese master Akira Kurosawa (1910–1998) was associated with the performances of Toshiro Mifune, a director-actor pairing no less significant than the John Ford–John Wayne association. Moreover, Kurosawa consistently worked with the cinematographer Asakazu Nakai and composer Fumio Hayasaka within a studio system that enforced ensemble collaboration. The postwar Italian cinema came to global prominence in the collaboration of the neorealist director Vittorio De Sica (1902–1975) with scenarist Cesare Zavattini (1902–1989) on *Ladri di biciclette* (*Bicycle Thieves*, 1948) and *Umberto D* (1952). De Sica translated the economic desolation of postwar Europe into human terms through his work with Zavattini, who laid out the groundwork for neorealist cinema, the purpose of which was to find significance in the everyday lives of ordinary citizens.

FROM AUTEURS TO AMATEURS

In the late twentieth century, traditional concepts and practices in the collaborative nature of filmmaking began to be challenged. On the one hand, the proliferation of camcorder and digital technologies has taken filmmaking out of the studio and away from its cadres of artists and craftspeople, placing the whole endeavor in the hands of amateurs. As if to fulfill the prophecy of Alexandre Astruc's 1946 theoretical formulation of the *caméra-stylo*, or "camera pen," even the most unpracticed among them can now capture image and sound with mobility and ease, working in relative solitude, relieved of the need for sound engineers, camera operators, focus pullers, editors, special effects technicians, and most of the rest of the elaborate apparatus of the film studio (Astruc in Graham). First-time filmmaker Robert Rodriguez (b. 1968), for example, made *El Mariachi* (1992) for a comparative pittance and with minimal dependence on a technical crew. At first glance, such a film and such wide-open filmmaking possibilities seem to bear out the *auteur* theory, which grew out of Astruc's pronouncements and subsequent writings by Bazin in *Cahiers du cinéma* in the 1950s, and which was imported to the United States in the early 1960s by the critic Andrew Sarris (b. 1928). Over time, the auteurist position that the director is the prime creative force has been countermanded by assertions that the true *auteur* is, variously, the writer, screenwriter, producer, editor, or cameraman. All of which proves, ironically, that not just one but all the participants in the filmmaking process deserve a measure of responsibility for the final product.

Filmmakers from the Danish movement known as Dogma 95 have in fact affirmed the primacy not of the director or any other individual but of the collaborative. The first Dogma Manifesto, delivered by Lars von Trier (b. 1956) in 1995, proclaimed that no credit for "Director" would be permitted on their films. Their movies were the result of partnership and interchange among cast and crew. The semi-improvised, location-shot films of the period from 1995 to 2000, including *Festen* (*The Celebration*, Thomas Vinterberg, 1998), *Mifunes sidste sang* (*Mifune*, Søren Kragh-Jacobson, 1999), *Idioterne* (*The Idiots*, Lars von Trier, 1998), and *The King Is Alive* (Kristian Levring, 2000), stand as testaments to Dogma's collective ideals.

After a century of cinema, the Dogma collective seems to have turned the wheel of film history full circle. The idea of abolishing the identity of the director hark back to the days of the silents, when viewers were kept guessing about the identities of the personnel behind and on the screen. Viewers of *The Great Train Robbery* in 1903, for example, were not told (and perhaps did not care to know) the identities of its director, players, and cinematographer. This film became famous for what it was, not for who was in it or who made it. The idea that individual authorship should be subordinated to the work has a long and vibrant history. In Elizabethan theater, as performed by the Lord Chamberlain's Men or at London's Royal Court Theatre, the play was the thing (according to no less an authority than Shakespeare). The primacy of the work itself was also a hallmark of the ensembles of Stanislavsky and Meyerhold's Moscow Art Theatre and of Bertolt Brecht's Berliner Ensemble. Like the theater, cinema is an arena for both individual and collaborative genius.

SEE ALSO *Acting; Auteur Theory and Authorship; Crew; Direction; Production Process*

FURTHER READING

Bazin, André. *What Is Cinema?* 2 vols. Edited and translated by Hugh Gray. Berkeley: University of California Press, 2004.

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema*. New York: Columbia University Press, 1985.

Gomery, Douglas. *Movie History: A Survey*. Belmont, CA: Wadsworth Publishing, 1991.

Graham, Peter, ed. *The New Wave*. London: Secker and Warburg, 1968.

Slide, Anthony. *The American Film Industry: A Historical Dictionary*. Westport, CT: Greenwood Press, 1986.

John C. Tibbetts
Jim Welsh

COLONIALISM AND POSTCOLONIALISM

Among the films that Auguste (1862–1954) and Louis Lumière (1864–1948) screened for rapt audiences at the Paris World's Fair of 1900 was *Indochina: Namo Village, Panorama Taken from a Rickshaw*. Shot by Gabriel Veyre (1871–1936) from the back of a rickshaw as it made its way through an Indochinese village, the film captured what the vehicle left in its wake: a dirt road, thatched structures of varying sizes, and a crowd of gleeful children who, in their erratic pursuit of the rickshaw, run in and out of frame repeatedly. As an advertisement for the technology of light and shadows that the Lumière Brothers had first made public over four years earlier, *Indochina* could not have been more effective. By representing its dynamic subject matter in a likewise dynamic manner, the film allowed audiences not only to witness, but also to participate in the seemingly spontaneous yet perfectly choreographed activity on screen. In the process, it produced a colonial encounter of the most reassuring kind. Presenting a slice of life from a distant land that most French citizens knew only by reputation, *Indochina* allowed its viewers to assume the role of colonial adventurers without ever losing their bearings and to come into contact with a culture different enough to have exotic appeal, but fluent in a language understood universally: a smile. In short, being promoted with this film was not only the developing art and science of motion pictures, but also the fully entrenched institution of colonialism.

DEFINITION OF TERMS

The fact that cinema was invented during the height of Western imperialist expansion and developed most aggressively in those countries with the greatest political reach, such as France, Britain, and Germany, makes it impossible to discuss the development of the medium without taking into account its ties to the age of empire. Thus a number of film historians and film theorists have dedicated themselves to exploring several key issues: on the one hand, how film has functioned in the past as a forum for colonial propaganda and continues to be both symptom and agent of the West's continued economic and cultural hegemony and, on the other, how it has also emerged as a site of resistance throughout its history, with filmmakers from various national and transnational contexts using it to lay bare the instabilities of colonial discourse and/or to articulate a powerful anti-imperialist vision. Before exploring the fruits of such labor, however, and thereby tracing the historically dynamic relationship between cinema and imperialism, it is necessary to take stock of one of the most salient terms to emerge from such lines of inquiry: postcolonialism.

While "colonialism" can be defined in a fairly straight-forward manner—that is, as a political, economic, and social formation involving the conquest and control of foreign territories by various European powers from the mid-eighteenth through the mid-twentieth century—"postcolonialism" is another matter. In some ways "postcolonialism" is as simple as it sounds; it is a term coined to describe that which follows colonialism. Thus it has come to denote the historical era characterized by the dissolution of European empires, which occurred in a piecemeal fashion beginning in 1947 when colonized populations, either through armed struggle (for example,

Algeria, Angola) or diplomatic means (for example, Cameroon, Sri Lanka), won for themselves the status of self-governing nation-states. At the same time, because the term "postcolonialism" has proven to be a lightning rod for rigorous and ongoing debate, it, unlike colonialism, cannot be divorced from the context of its coinage. Thus it has come to refer as much to the largely academic discourse from whence it emerged as to the historical era it purportedly describes.

With the publication of his landmark text *Orientalism* in 1978, Edward W. Said set the stage both thematically and methodologically for the critical and theoretical corpus that would subsequently take shape under the rubric of postcolonial studies. In this foundational work, Said, inspired by the writings of the French philosopher Michel Foucault (1926–1984), examined the means by which "the West," principally Britain, France, and North America, produces knowledge about and thereby exerts power over "the East." The resulting mode of discourse, which Said dubbed Orientalism, locks East and West into a mutually exclusive and oppositional relationship by producing "the Orient" as the sensual, emotional, inscrutable, and fundamentalist Other to "the Occident," defined by comparison as cerebral, rational, transparent, and secular. Since the late 1970s, a vast array of scholars have built upon Said's interest in the protean form and enduring legacy of colonial relations, thereby expanding the boundaries of his seminal project considerably. The first wave of such scholars, who gained prominence in the 1980s, were typically either literary critics with an interest in work produced during the age of empire or by post-independence Third World writers (such as Homi Bhabha); politically engaged in tracing the emergence of the nation as a distinctly modern formation (such as Benedict Anderson); or members of the Subaltern Studies Group, which took as its charge the rewriting of India's history so as to account for the political agency of the socially disadvantaged (such as Gayatri Spivak). Beginning in the last decade of the twentieth century, the field became even more multidisciplinary, inciting interest from and exerting influence on academics across the humanities and social sciences, including a good many devoted to the study of visual culture in general and cinema more specifically.

Despite the fact that postcolonial studies is characterized by a diversity of perspectives and plurality of approaches, certain generalizations about it can be made. What unifies the field first and foremost is its object of study, which includes both the colonial and postcolonial periods, with an emphasis on the various ways power is exercised, resistance is mounted, and identity is constructed therein. Second, insofar as postcolonial theory has been profoundly influenced by poststructuralist thought, with its deconstructionist methodologies and anti-essentialist premises, it tends to regard its favored subject matter—power, resistance, and identity—as necessarily contingent, unstable, contradictory, and/or in process. Finally, postcolonial studies tends to be highly self-critical and thus continually engaged in an active questioning of its own assumptions and assertions, even problematizing its very name.

While the term "postcolonialism" has proven to be troubling to theorists for a number of reasons, the most noteworthy of these is the fact that the prefix "post" posits a relationship of succession and thus a definitive break with that which it precedes syntactically. Yet there is, in fact, a great deal of continuity between those eras designated as colonial on the one hand and postcolonial on the other due to the effects of a neocolonialism wherein power is consolidated not through conquest and annexation, but through control of the international marketplace and culture industries. Thus, as problematic as the terms "First World" and "Third World" are due to their purchase on Eurocentric notions of progress, they capture a differential that is as relevant today as it was when they were first coined in the 1950s; that is, many formerly colonized nations, despite their political independence, remain economically dependent on Western superpowers due to the international division of labor and circulation of goods that has emerged in the era of globalization. Moreover, for settler societies like the United States, Canada, Australia, and New Zealand, the label "postcolonial" is an outright misnomer. While all of these countries have been self-governing for at least a century, they nonetheless continue to assert sovereignty over those aboriginal populations whose ancestors were regularly rounded up, shuttled about, or killed off by European settlers pursuing a policy of manifest destiny. In order to draw attention to such populations and foreground the specificity of their situation, the World Council of Indigenous People, under the leadership of George Manuel in the 1970s, popularized the notion of a "Fourth World" and thereby staked out the conceptual, if not geographical, territory for a nascent pan-indigenous movement.

EUROPEAN COLONIAL CINEMA

By the time cinema was invented, well over half of the world's land mass was under the control of a handful of European powers, and a complex network of trade and travel routes traversing the globe had already been established in order to ensure the transnational flow of populations, capital, raw materials, and consumer goods. As a result, the equipment needed to make and view film moved fairly freely between the European metropolises and various colonial outposts, enabling cinema to assume

TRACEY MOFFATT

b. Brisbane, Australia, 12 November 1960

Although the visual artist Tracey Moffatt is far more prolific as a photographer than a filmmaker, the singularity of her vision has won over many moviegoers both in and outside of her native Australia. Her cinematic corpus is characterized formally by a hyperrealist aesthetic, while thematically it examines the ways Australia's colonial past informs the present, particularly that of various individuals who attempt to relate to one another despite their differences. This is an issue in which Moffat herself has a profound stake for she was born of mixed parentage (Aboriginal and Euro-Australian) and subsequently forced by law to be adopted into a white family.

Two of Moffatt's earliest films, the experimental shorts *Nice Coloured Girls* (1987) and *Night Cries: A Rural Tragedy* (1989), break with tradition by featuring Aboriginal women in roles other than that of ethnographic object or passive victim. *Nice Coloured Girls* follows the exploits of three young women who take advantage of a predatory white man by enjoying a night on the town at his expense, while *Night Cries* takes as its subject an Aboriginal woman whose ambivalence for her adoptive white mother is made manifest when she performs as dutiful daughter and nursemaid with a combination of compassion and contempt. Yet it is not only her female characters whom Moffatt defines in unconventional ways with these works—it is also herself. Boldly refusing the role of native informant that most "ethnic" artists are expected to fulfill, she claims "the right to be avant-garde like any white artist" and employs a variety of antirealist strategies. By doing so, she imbues her narratives with a historical and political dimension. With their blatantly artificial sets, which amplify the dramatic effect of the scenarios depicted, and discontinuous editing, which creates provocative associations between image and sound as well as past and present, *Nice Coloured Girls* and *Night Cries* place the experiences of Aboriginal women firmly within the context of a colonial history characterized by economic exploitation, sexual coercion, and state-mandated assimilation.

The relationship between past and present forged through narration in Moffatt's shorts is absorbed by the narrative itself in her one feature-length movie, *Bedevil* (1993). A film about ghosts and the multicultural communities they haunt, *Bedevil* presents a wide variety of characters who relate, either through direct address or dramatization, their brushes with the supernatural and thus allow for a sustained meditation on the haunting nature of historical memory. Moreover, by presenting a plurality of perspectives, Moffatt broadens the scope of her previous work both aesthetically and politically, endowing with discursive authority a plurality of characters whose voices have traditionally been silenced.

RECOMMENDED VIEWING

Nice Coloured Girls (1987), *Night Cries: A Rural Tragedy* (1989), *Bedevil* (1993)

FURTHER READING

Jennings, Karen. *Sites of Difference: Cinematic Representations of Aboriginality and Gender*. New York: Samuel French, 1998.

Mellencamp, Patricia. "Haunted History: Tracey Moffatt and Julie Dash." *Discourse: Journal for Theoretical Studies in Media and Culture*, 16, no. 2 (Winter 1993): 127–163.

Mimura, Glen Masato. "Black Memories: Allegorizing the Colonial Encounter in Tracey Moffat's beDevil (1993)." *Quarterly Review of Film and Video*, 20, no. 2 (Spring 2003): 111–123.

Murray, Scott. "Tracey Moffatt." *Cinema Papers* 79 (May 1990): 19–22.

Corinn Columpar

an important role in the expansion and consolidation of individual empires. While films like *Indochina* produced "armchair conqistadores" (Stam and Spence, p. 4) by providing viewers in Europe with an opportunity to visit virtually those territories captured first by conquest and then on celluloid, screenings of European films at public venues in the colonies were occasions for settlers to convene and thereby affirm ties with each other as well as the distant homeland on screen.

While the fact of film's global reach served colonialism by creating a sense of familiarity and cohesion among the disparate populations affected by it, the images

Tracey Moffatt. TIM WIMBORNE/REUTERS/LANDOV.

propagated and stories told in such widely circulated texts did so by perpetuating its logic. Initially, the European colonies were featured prominently in two related varieties of primitive cinema: travelogues and ethnographic films, which offered representations of cultural differences in the name of tourism and science, respectively. Once film was pressed into the service of fictional storytelling, however, the colonies came to play a role in narrative cinema as well, occasionally as dramatic subject but more frequently as colorful backdrop to stories revolving around characters who were European by birth. Despite differences of form, content, address, and intent, these three types of film—travel, ethnographic, and fictional narrative—typically represented the colonial *mise-en-scène* and, in particular, its non-white inhabitants, in similar ways for they were all informed by the narratives of racial difference being produced by the discipline of anthropology.

It is impossible to untangle the histories of anthropology and colonialism since it was precisely European encounters with native peoples in Asia, Africa, the Americas, and the Pacific during the exploration and subsequent settlement of those lands that inspired certain individuals to forge a systematic study of human diversity. At its outset, anthropology was propelled by a positivist impulse, and its earliest practitioners conceived of it as an unbiased evaluation and classification of cultures other than that of the white Westerner; in practice, however, it often devolved into a version of "race science," which posited the white male as the crowning achievement of historical progress and the non-white native as the embodiment of his evolutionary past. For this reason it can be argued that while colonialism was the modus operandi of the "white man's burden" (that is, the imperative to civilize "savages"), anthropology, with its racial typologies, provided its rationale.

As a medium capable of documenting those superficial phenomena with which racial identity was associated, such as skin color, hair texture, and head shape, and saving for posterity visual records of those races considered to be already vanishing, film (like photography before it) was pressed in the service of anthropology very early in its history. In fact, ethnographic (pre-) cinema got its start as early as 1895, when a student of Étienne-Jules Marey (1830–1904), Félix-Louis Regnault, produced a variety of chronophotographic studies of West African performers at the Paris Ethnographic Exposition of 1895 in the hopes of describing human evolution in terms of physical locomotion. Subsequent anthropologists, some of the earliest and most pioneering of which were Alfred Cort Haddon (1855–1940) and Walter Baldwin Spencer (1858–1940), both of whom shot footage of indigenous Australians around the turn of the twentieth century, continued working in this vein by incorporating not only images of movement, but also moving images into their methodology. In doing so, they institutionalized observational practices forged in other contexts (such as museums, world's fairs, laboratories, and the anthropological "field"), offering up a non-white body as scientific spectacle for mass consumption by white scientists and laypeople alike. One of the most profound effects of this representational practice has been the production of a gaze that, à la Said, positions its bearer and object in oppositional and mutually exclusive ways. On the one hand, deprived of historical agency, individual voice, and psychological complexity, the native is reduced to a racial type and, moreover, a sign of that which exists outside of or, more accurately, prior to (white) history; on the other, the viewer, while exercising the power to scrutinize, is reassured of his/her superiority as the civilized and modern norm against which difference is measured.

The fact that so many films have inherited the racialized iconography produced by anthropological discourse and codified in films made for the explicit purposes of scientific research has led critics such as Fatimah Rony to expand the definition of ethnographic cinema to include not only documentaries like *Nanook of the North*

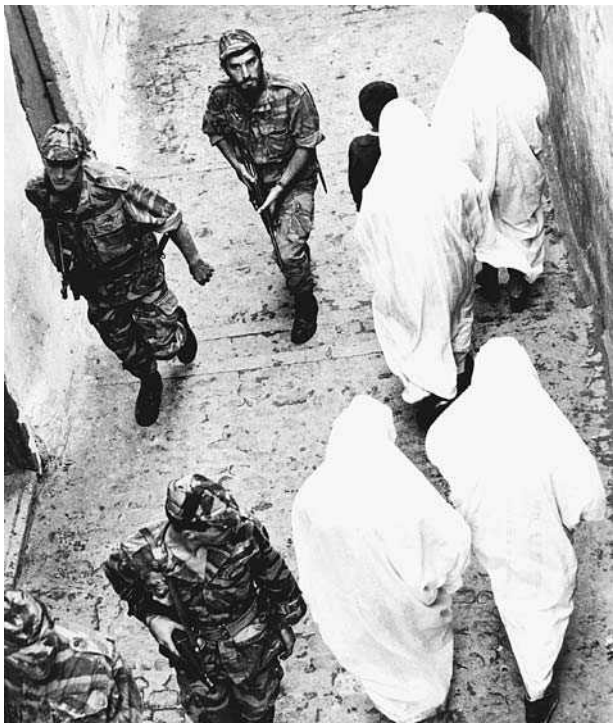
(Robert Flaherty, 1922), but also certain fictional narrative films, such as *King Kong* (Merian C. Cooper and Ernest B. Schoedsack, 1933). While such a rhetorical move may cloud distinctions that can prove useful, there is good reason nonetheless to consider traditional ethnographic films, particularly those made in the colonial era, as tutor texts. Indeed, many fictions likewise construct non-white characters as Other to a white, Western self, be that self a hypothetical spectator, film director, and/or fictional character. The group of narrative films that most capitalizes on colonial fantasies of the primitive Other includes films that were made by European adventurer-cum-filmmakers who sought to deliver engaging dramas about non-European characters as well as a measure of "the real" in the form of on-location shooting, the use of non-professional actors, and the inclusion of purportedly authentic customs and activities. Exemplary of this mode of filmmaking are certain works by Gaston Méliès (1843–1915), brother to the more well-known Georges, and Flaherty. While Méliès traveled to New Zealand in 1913 to make three films that featured exclusively Maori casts (*Loved by a Maori Chieftess*, *Hinemoa*, and *How Chief Te Ponga Won His Bride*), Flaherty had a hand in the creation of two stories set in the South Seas: *Moana* (1926), which he both wrote and directed, and *Tabu* (1931), co-written with the film's director, the celebrated German filmmaker F. W. Murnau (1888–1931).

While these hybrid films were popular among European audiences because they packaged ethnographic material in a conventional narrative form and thus made the foreign accessible, more conventional genre films that reify the self-other dynamic proved compelling for different reasons. More specifically, they foreground that which was familiar, European stars and Eurocentric stories, while also capitalizing upon the exotic cachet of the colonial *mise-en-scène*; thus they relegate the colonized to the edges of the film narrative and frame, and engage with colonialism from the perspective of the colonizer, who is typically constructed as a benevolent emissary for European civilization. The result is a series of texts that glorifies empire, thereby fulfilling an ideological function that had become quite pressing by the 1930s, when these types of films crested in popularity in both Britain and France. From the former country came, among others, *The Drum* (1938) and *The Four Feathers* (1939) by Zoltan Korda, as well as *King Solomon's Mines* (Robert Stevenson, 1937), and from the latter country, *L'Atlantide* (*Lost Atlantis*, Jacques Feyder, 1920), *L'Appel du silence* (*The Call*, Léon Poirier, 1936), and *Pépé le Moko* (Julien Duvivier, 1937). The last of these films, which stars Jean Gabin as a legendary French thief on the lam in Morocco, is particularly noteworthy because it exemplifies the key attributes of colonial fiction films with such flair: it exploits its setting abroad for all its exotic appeal, visual vitality, and narrative possibilities by constructing the Casbah as a "teeming anthill," with sensual pleasures around every corner and a "jumble of mazes" that neither the local law enforcement officers nor outsiders can navigate, while simultaneously characterizing France as the apex of cultural sophistication to which Pépé seeks return.

POSTCOLONIAL CINEMA WORLDWIDE

Just as there is a great degree of continuity both economically and culturally between the colonial and postcolonial periods, so have certain industrial precedents and representational conventions persisted, even in the wake of the myriad decolonization struggles and countercultural political movements of the mid- and late-twentieth century. First, Hollywood's domination of the international film market, the origins of which can be traced to World War I, became more pronounced after 1947, when India's achievement of independence set the postcolonial era in motion. As a result, contemporary American blockbusters can be assured a captive audience in all corners of the globe. Yet even in the face of such competition, which limits severely the number of screens, both domestic and international, available to directors working in other national (or transnational) contexts, many alternatives to Hollywood exist; in fact, such alternatives seem increasingly more viable given the proliferation of digital technologies that greatly reduce the costs of film production; film festivals and specialty television networks, which supplement traditional exhibition venues; and international co-productions, which allow for input, both financial and aesthetic, from a variety of sources.

Second, while films made in the postcolonial era are typically critical of colonialism to varying degrees, they also quite frequently bear traces of a colonial legacy insofar as they capitulate to certain imperialist tropes and racialized fantasies. For example, since the 1950s the native of ethnographic cinema has become an object of idealization and yearning more than derision and aggression; at the same time, however, the tendency to relegate indigenous cultures to a temporal space outside of history and/or a textual space outside of narrative persists. A most instructive case in point is *Walkabout* (1971) by Nicolas Roeg (b. 1928), an Australian film by a British director that features a teenaged girl and her little brother who, stranded in the outback, meet an Aboriginal boy in the midst of a walkabout. While the film romanticizes the native boy, offering up his way of life as preferable to the mechanized, gray, and urban existence of its white characters, its trailer makes clear to what extent it is nonetheless invested in a racist model



La Battaglia di Algeria *(*The Battle of Algiers, *Gillo Pontecorvo, 1965), a powerfully realist depiction of colonialist oppression.* EVERETT COLLECTION. REPRODUCED BY PERMISSION.

of evolutionary progress when the story is summarized via voice-over: ''The Aborigine and the girl—30,000 years apart—together.'' A concomitant cinematic trend in the postcolonial era has been the representation of the imperialist past in epic films suffused with colonial nostalgia and dedicated, at least in part, to the restitution of colonialism's reputation. Commenting on this trend in 1984, Salman Rushdie described a spate of British productions, including *A Passage to India* (David Lean, 1984) and *Gandhi* (Richard Attenborough, 1984), as ''the phantom twitchings of an amputated limb'' (p. 92). In many late twentieth-century films that met with overwhelming critical and popular success, the tendency to romanticize the native and to offer up a kinder, gentler version of colonialism worked in tandem. For example, it is precisely their association with a colonized culture that is closer to nature and thus less corrupted and inhibited than that of their white counterparts that redeems certain white characters as well as the colonizing culture with which they are associated in *Out of Africa* (Sydney Pollack, 1985), *Indochine* (*Indochina*, Régis Wargnier, 1992), and *The Piano* (Jane Campion, 1993).

Indeed, film plays a significant role in neocolonialism just as it did in colonialism decades ago; at the same time, however, the postcolonial era has produced many powerful films, filmmakers, national cinemas, and film movements, which creatively confront the past, ponder the present, and give voice to perspectives that are underrepresented in the cinema discussed thus far. A pivotal film in this regard is *La Battaglia di Algeria* (*The Battle of Algiers*, 1965), a film about the Algerian War (1954–1962) by Italian director Gillo Pontecorvo (b. 1919). While the film is remarkable for its even-handed approach to the conflict, its gritty realist aesthetic, and its representation of women as active revolutionaries, what is most striking is how singular it was at the time of its release. Despite the fact that a large percentage of the French population did not support the response of its government to Algerian insurgency, films made in France during the conflict did not prove a site of significant dissent or critique. Only the occasional film even acknowledged the war by making oblique reference to it, and the one film that did attempt to represent the event directly in order to explore the amorality of torture, *Le Petit soldat* (*The Little Soldier*, Jean-Luc Godard, 1963), was banned from French screens for several years. It took an outsider to provide a frank account of the watershed events that ultimately led to Algeria's political autonomy and thus to produce what has come to be regarded, despite the number of subsequent films with the same narrative agenda, as the definitive anticolonial film.

The Battle of Algiers is an exemplary representation of resistance made in the postcolonial era, but equally revolutionary are the many resistant representations that have been produced by ''Third,'' ''Fourth,'' and ''First'' World filmmakers alike during the later half of the twentieth century and the turn of the twenty-first. These representations are extremely varied in form, encompassing everything from the ''aesthetics of hunger'' promoted by the Brazilian Cinema Novo movement in the 1960s to the high production values and lavish spectacles of Bollywood musicals, from the Brechtian-infused realism of Ousmane Sembene (b. 1923; Senegal) and Cheick Oumar Sissoko (b. 1945; Mali) to the genre-defying experimentation of Trinh T. Minh-ha Trinh (b. 1953; Vietnamese American), and Tracey Moffatt (b. 1960; Australian Aboriginal). Furthermore, these filmmakers examine a wide array of subjects. While films like *Como Era Gostoso Meu Francês* (*How Tasty Was My Little Frenchman*, Nelson Pereira dos Santos, 1971) and *Surviving Columbus* (George Burdeau, 1990) engage with the colonial past by revisiting its primal scene in order to rewrite the ''discovery'' narrative, others do so by focusing on the possibilities and pitfalls that emerge in its aftermath, such as *Chinese Box* (Wayne Wang, 1997). Still others, particularly the output of Fourth World filmmakers, reveal a colonial present that often escapes

notice, such as in *Once Were Warriors* (Lee Tamahori, 1994).

It is impossible to account for the diversity of postcolonial cinema in short form. Nonetheless, as varied as these resistant representations are, one quality unites them: the potential to provide an experience contrary to that described by Franz Fanon (1925–1961) in his book *Black Skin, White Masks* (1967). Explaining the means by which imperialism impacts the psychological as well as the political life of the colonized in Africa, thereby producing a society of self-alienated subjects, he offers the example of a black schoolboy who, upon attending a Tarzan film with his friends, readily identifies with the only character whom both colonial society at large and that text in particular empower: the white hero. In other words, what these films have in common is an investment in a diversity of celluloid heroes and a propensity to imbue with depth characters that have historically been rendered in superficial fashion. They create a vision at odds with that reproduced in and through the type of dominant cinema that Fanon invoked and that allowed for the emergence of what Robert Stam and Ella Shohat define as "polycentric multiculturalism," a political ideal wherein "no single community or part of the world, whatever its economic or political power, should be epistemologically privileged" (*Unthinking Eurocentricism*, p. 48).

SEE ALSO *Third Cinema*

FURTHER READING

Barlet, Olivier. *African Cinema: Decolonizing the Gaze.* Translated by Chris Turner. New York: Zed, 2000. Translation of *Cinémas d'Afrique noire* (1996).

Bernstein, Matthew, and Gaylyn Studlar, eds. *Visions of the East: Orientalism in Film*. New Brunswick, NJ: Rutgers University Press, 1997.

Fanon, Franz. *Black Skin, White Masks*. Translated by Charles Lam Markmann. New York: Grove, 1967. Translation of *Peau noire, masques blancs* (1967).

Griffiths, Alison. *Wondrous Difference: Cinema, Anthropology, and Turn-of-the-Century Visual Culture*. New York: Columbia University Press, 2002.

Kaplan, E. Ann. *Looking for the Other: Feminism, Film, and the Imeprial Gaze*. New York: Routledge, 1997.

King, John, Ana M. López, and Manuel Alvarado, eds. *Mediating Two Worlds: Cinematic Encounters in the Americas*. London: British Film Institute, 1993.

Naficy, Hamid. *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton, NJ: Princeton University Press, 2001.

Oksiloff, Assenka. *Picturing the Primitive: Visual Culture, Ethnography, and Early German Cinema*. New York: Palgrave Macmillan, 2001.

Rony, Fatimah Tobins. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham, NC: Duke University Press, 1996.

Rushdie, Salman. *Imaginary Homelands: Essays and Criticism 1981–1991*. London: Granta Books, 1991.

Said, Edward W. *Orientalism*. New York: Vintage, 1979.

Sherzer, Dina, ed. *Cinema, Colonialism, Postcolonialism: Perspectives from the French and Francophone Worlds*. Austin: University of Texas Press, 1996.

Shohat, Ella, and Robert Stam. *Unthinking Eurocentricism: Multiculturalism and the Media*. New York: Routledge, 1994.

Stam, Robert, and Louise Spence. "Colonialism, Racism, and Representation." *Screen* 24, no. 2 (March–April 1983): 2–20.

Corinn Columpar

COLOR

Toward the beginning of *The Wizard of Oz* (1939), as she discovers that her house has landed on the Wicked Witch of the East, the heroine Dorothy (Judy Garland) dons a pair of ruby slippers. Sparkling and unforgettable in their redness, these shoes constitute the center of an important filmic moment: not only do they signal the beginning of the Technicolor era in perhaps the most popular film of all time, they also remain for viewers of all ages among the most memorable objects in twentieth-century screen history. Perhaps their centrality in pop iconography stems from the superior redness of Technicolor red—a red more elusive and more beckoning, more jewel-like and of a denser and greater purity than any other red we can see on the screen, and indeed more saturated and intense than reds we can see in everyday life.

To appreciate the long struggle to infuse color into moving images, one must first understand that in some respects the human eye is more sensitive to color than is film, and that in some respects film is more discerning than the human eye. The subtlest gradations of color and variations in saturation and hue that characterize objects are often beyond what film can record. But at the same time film does record, and intensively, the color temperature of illumination falling on those objects: the characteristic blue of daylight, for example, or the yellow of tungsten light, in either case something that we do not typically perceive with our eyes. Effecting color cinematography has therefore never been an easy task. Color in special effects cinematography is a persistent and vexing problem, especially in the combinations of positive and negative prints used in matte and rear-projection work. But the ability to infuse consistent color into the moving image has itself posed challenges throughout the history of the medium.

TINTING, TONING, AND EARLY COLOR SYSTEMS

Coloration of moving images goes back to Athanasius Kircher's projection system of 1646, in which sunlight reflected against painted mirrors cast an image on a wall. This was a harbinger of many of the early efforts at tinting films in the late nineteenth and early twentieth centuries. In tinting, color was applied by hand to individual frames of a film; in toning, entire shots were bathed in a colored solution. The French company Pathé used a stencil process for hand-tinting, which reduced the variability that was characteristic of American tinted films; prints rented from Pathé tended to be more similar to each other than those rented from, say, Edison. Two of the films on the first program at Koster and Bial's Music Hall in New York on 23 April 1896, made use of hand-tinted color. The impresario Siegmund Lubin (1851–1923) premiered mono-tinting around 1904, offering films in which various scenes had been tinted different colors; this same technique, used within the context of a narrative strategy, characterized D. W. Griffith's *The Lonedale Operator* (D. W. Griffith, 1911), where blue and red cast shots were alternated with untinted black-and-white to striking effect.

Hand-tinting can be found in *The Great Train Robbery* (1903), the most celebrated moment being the reddish gun blast we see when the principal robber fires his gun into the camera. (Depending on the whim of the entrepreneur who rented one of two different versions for

The Wizard of Oz ***(Victor Fleming, 1939) signalled the triumph of Technicolor.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

showing at his nickelodeon, this shot could have been seen either at the beginning or at the end of the film.) Alfred Hitchcock (1899–1980) pays homage to that moment in the tinted gunshot at the finale of *Spellbound* (1945), a film otherwise shot in black and white. Numerous examples of hand-tinted color earlier in *The Great Train Robbery* include the acidic yellow explosion of the strong-box on the train; the yellow marks made by dancers as their shoes touch the floor; the lavender cloak of the stationmaster's daughter; and the orange explosions of gunfire that are produced by the advancing posse riding toward the camera as they pursue the robbers through the woods. In this film, color has a punctuating effect, enhancing certain moments or features of moments and making them seem hyperreal, exceptionally vivid, penetrating.

Through toning, one obtains a wash of color in a black-and-white image. In *Un homme et une femme* (*A Man and a Woman*, Claude Lelouch, 1966), various black-and-white scenes are colored in this way, one royal blue, one burnt tangerine orange, one sepia. Much of the narrative unfolds in high-contrast black and white (a car ride from Normandy to Paris in the rain, for example, in which the couple, lost in thought about one another, hear on the background radio that "a man and a woman have been killed" in an automobile accident), with these tinted scenes interposed to suggest the subjective, even transcendental, emotional filter through which the two lovers experience their reality together. For other scenes involving memory, untoned color film was shot and slightly overexposed to wash out the color. The filmmaker's desire to mix directly seen action with remembered action and emotionally desired action determines his use of both the presence and absence, and the type, of color.

One of the earliest additive color systems was Kinemacolor, developed in 1906 by G. A. Smith (1864–1959). Successive frames of the film were tinted alternately red-orange or green-blue, then finally projected through a rotating double-color filter at thirty-two frames per second. Through persistence of vision the eye of the spectator conjured the color onscreen, but not without developing eyestrain and seeing color migrating across the screen from scene to scene. In 1912 two students at the Massachusetts Institute of Technology, Herbert Kalmus (1881–1963) and Daniel Comstock, went into partnership with W. Burton Wescott (along with Kalmus's wife, the former Natalie Dunfee [1878–1965]). Kalmus, Comstock, and Wescott wanted to go beyond tinting or toning black-and-white frames, and beyond the crude filtration system of Kinemacolor, to develop a viable independent color process for film. The company called Technicolor was born in 1915, and two years later premiered the first "color film," *The Gulf Between* (1917). A camera was designed that would take duplicate frames of every image, one through a green filter and one through a red filter. Whereas the Kinemacolor process had projected these different frames sequentially, Kalmus and Comstock developed a pair of identical black-and-white release prints that could be projected simultaneously through different filters with the images combined by means of a prism.

By 1922 Kalmus and Comstock had moved on to Technicolor Process No. 2: rather than adding the color through projection, it would be recorded for the first time as information coded directly on the film, in this case, on black-and-white film that was filtered during shooting. Two color records were made on filtered black-and-white stock, red and green-blue, each showing through highlights and shadows the relative amount of the respective color in the photographed scene. These were transferred to what came to be known as a color matrix, a strip of film half as thick as normal film and coated with a gelatin that could harden. The hardened gelatin had something of the quality of a rubber stamp, with intensively colored areas showing up as troughs and lighter areas as peaks. Each record having been imprinted onto its matrix and the two matrices having hardened, the red and green-blue matrices were dyed either green-blue or red respectively and cemented together for projection. The first feature to exhibit this process was *The Toll of the Sea* (1922), followed by *The Ten Commandments* (Cecil B. DeMille, 1923). Before the process was superseded in 1927, twenty-four feature films were released, shot all or in part in Technicolor Process No. 2.

Process No. 3 improved on the method by using the two color matrices not for direct projection but as the basis for printing onto blank stock. In a machine that impressed the dyed matrix against the blank stock between pressurized rollers, the stock became colored after it was passed through twice, once for each matrix. This process of pressing dye against a blank, receptive stock is called imbibation. Process No. 3, conceived in 1928, became the basis for all of what Technicolor achieved from that time until, for some years beginning in the 1970s, it went out of business (the company later revived). Between 1928 and 1929, thirty-one silent or part-talkie films were made through this process, culminating in Warner Bros.' *The Show of Shows* (1929); forty-nine color talkies were made between 1929 and 1933, ending with Warner Bros.' *Mystery of the Wax Museum* (1933).

THREE-STRIP TECHNICOLOR

Through connection with Walt Disney (1901–1966), the three-strip Technicolor process that achieved worldwide fame was brought into being. In a process of "successive exposure," animated material was filmed three times through a red, a blue, and a green filter to produce three black-and-white records that were transposed onto three

HERBERT THOMAS KALMUS

b. Boston, Massachusetts, 9 November 1881, d. 11 July 1963

Herbert Thomas Kalmus, principal founder of Technicolor, remains one of the most important contributors to the development of motion pictures. Like only a handful of technological innovators, Kalmus deftly blended a shrewd but charming business sense—which was instrumental in attracting investors and Hollywood studios—with a probing and imaginative scientific mind. Were it not for Kalmus's persistence and vision, not to mention his business acumen, the industry-wide adoption of three-color processes for shooting films in full color would have occurred indefinitely later. The man who became synonymous with Technicolor thus changed the course of film history. Like synchronized sound, color required an industrial overhaul of every phase of movie making, but what tested the resolve of Dr. Kalmus and his company was the need to enhance and improve the process until Hollywood would start making the switch to color movies—a period lasting some three decades.

Orphaned at a young age, Kalmus worked his way into and through Massachusetts Institute of Technology (then called Boston Tech). There he met the school's only other physics major at the time, Daniel F. Comstock, who would become his business partner. After graduating from M.I.T. and then, in 1906, receiving their doctorates in Europe, the pair of young physicists returned to the United States. Between 1910 and 1915, Kalmus worked at Queen's University in Canada, where he performed his first research on the Technicolor process. In 1912, when they teamed up with W. Burton Wescott, an "engineering genius" in Kalmus's estimation, the trio started a patent company called Kalmus, Comstock, and Wescott (KCW). The young firm made several profitable inventions, but it was not long before Technicolor was its exclusive focus.

As early as 1915 KCW took out patents (mainly on special equipment for color cinematography and projection) for the first Technicolor process. Within two years they were shooting their first color film, *The Gulf Between* (1917), with a special Technicolor camera that used a beam splitter to simultaneously expose two different strips of film, one sensitive to the green spectrum and the other to the red spectrum. However, the procedure was imperfect and costly, and it was not until the fourth Technicolor process, patented in 1935, that they were successful. The first of Technicolor's three-strip processes, it was used with enormous success in films such as *The Wizard of Oz* (1939) and *Gone with the Wind* (1939). Later, after inventing a mono-pack color process, which could be shot with a standard one-strip, black-and-white motion picture camera, Technicolor briefly cornered the market and initiated the industry's full conversion to color.

Of the three original founders, Kalmus was the only one to see Technicolor through to its most successful and profitable period, in spite of a series of highly publicized and scrutinized lawsuits by his ex-wife, Natalie Kalmus, who held a stake in Technicolor for decades.

FURTHER READING

Cardiff, Jack. *The Magic Hour*. London, Boston: Faber and Faber, 1996.

Neale, Stephen. *Cinema and Technology: Image, Sound, Colour*. Bloomington: Indiana University Press, 1985.

Drew Todd

dyeable matrices. Important here was the use of panchromatic—rather than orthochromatic—black-and-white stock: this responded not only to blue and violet light but also to yellow and red light, thus making possible a fulsome and richly accurate record in black and white of the full range of color in a scene. The blank stock was rolled three times in order to pick up the three vital color dyes—magenta, cyan, and yellow. In this way twenty-six animated features were made between *Flowers and Trees* (1932) and *Robin Hood* (1973), including all of the most celebrated full-length Disney features: *Snow White and the Seven Dwarfs* (1937), *Fantasia* (1940), *Pinocchio* (1940), *Dumbo* (1941), *Bambi* (1942), *Cinderella* (1950), *Alice in Wonderland* (1951), and *Peter Pan* (1953).

Technicolor features were remarkable for the sharpness and saturation of the colors to be seen. No other process before or since has matched the quality of the Technicolor red, for example, or has produced a screen black so intense. There is a potent sense of color contrast that produces at once clarity, saturation, depth and roundness of color, and vivacity. This effect is largely due to the quality of the long-lasting dyes that are used

Herbert T. Kalmus (left) on the set of* Belle of the Yukon *(William A. Seiter, 1944) with William Goetz (President of International Pictures). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

in the imbibation process. In general in color photography, color effects fade when film is projected repeatedly, or exposed to heat or the air, and the most long-lasting and saturated color effects are possible through dye-transfer printing. Whereas animated cels, themselves quite motionless, could be photographed any number of times through different filters to produce film color, in order to achieve this startling screen effect with live action a new technology was required: actors moving on a soundstage presented a new challenge altogether, as became evident in the first three-strip production, *Becky Sharp* (Rouben Mamoulian, 1935). With this film, produced by Technicolor shareholder John Hay (Jock) Whitney (1904–1982), it became clear how the increased production cost of Technicolor could make sense in the overall economy of filmmaking. In *Becky Sharp* the color blue, not present in the earlier two-strip process, was emphasized. Technicolor's investment in motion pictures was literally the startling and enriched color effect it could contribute to the process, luring audiences to see something they could not see anywhere else.

The film historian Tino Balio notes that to guarantee this effect, because Kalmus refused to trust studio cameramen and lab facilities, the company's contract with producers stipulated that they rent camera equipment as well as film stock from Technicolor, arrange all processing through the company, and use a company-approved cinematographer. A special color consultant had to be on set at all times, to consult with, and advise, the director and the cinematographer as to lighting, set design, costuming, and makeup so as to achieve the best possible color effects. Natalie Kalmus favored the dark background as ideal for showing facial tones clearly and strongly. In 1937 Max Factor developed a special makeup called Pan-Cake, yellow in hue, that would allow skin tones to be recorded "naturally" under the intense (bluish) studio light required for the process. All cameras, lenses, and stock had to be procured directly from Technicolor, which took responsibility for the upkeep and repair of the camera and the quality of the black-and-white stock used on set and the matrix and printing stock used in its own lab. A minimum print order of three hundred was typical in the Technicolor contract. Through a process called color timing, it was possible in the laboratory to achieve the precise printing of each black-and-white color record so that once it was dyed and printed an exact coloration could be obtained, shot by shot.

The three-strip Technicolor camera, a monstrous, noisy, and bulky machine that required special dollies and cranes, as well as a "blimp" to cover and dampen it acoustically, was originally designed by J. Arthur Ball, George Mitchell, and Henry Prouch. The camera was fed with three threaded black-and-white reels of negative stock—with a very low speed rating, thus requiring immense quantities of studio light—and admitted light through a gold-coated prism that would split the incoming beam into two equal parts. One beam was sent directly to the back of the camera, where it was recorded through a green filter on a single piece of film. Because of the directness of the passage of this beam, and the fact that green filtering always produces the highest-quality contrast, this "green record" was the one used later on to control for the contrast of the entire picture. The remaining light went at 90 degrees toward two strips of film laid back to back, hitting them after passing through a magenta filter (that would allow blue and red light to go through). The "blue record" was made on top and the "red record" at the back. As time went by, the coating of the prism was changed to permit more and more specifically controlled light to reach each piece of film. The three black-and-white film records were subsequently converted to matrices, which were dyed and printed directly onto a piece of blank stock. Well over one thousand features were made in the three-strip Technicolor process from 1934 onward.

Monica Vitti in* Il Deserto rosso *(*The Red Desert*, Michelangelo Antonioni, 1964). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

COLOR STOCK

No consistent and true color film stock was available until the end of the 1940s, at which time Kodak introduced its Eastmancolor negative stock. With this product, a number of changes became possible in shooting technique, all of which decreased production cost and made spontaneity and mobility in shooting easier. Here the color was not printed in by dye-transfer, but was contained in an emulsion layer on the original negative stock in the form of dye couplers—chemicals that would be changed by the effect of color illumination. Eastmancolor prints were actually somewhat sharper than Technicolor prints, although the naked eye of the viewer did not detect this because of the "sharpening" effect of the color saturation of Technicolor. Cameras could now be considerably lighter and more mobile. Intense illumination was no longer required for shooting, and, in fact, it was possible to shoot color film in available light—as, famously, Néstor Almendros (1930–1992) did for Eric Rohmer (b. 1920) in *Le Genou de Claire* (*Claire's Knee*, 1970); much of the extensive constraint as to costuming, makeup, set decoration, and lighting was removed. Unless it was exposed meticulously, however, and processed with great care, Eastmancolor gave inferior screen effects when compared with Technicolor. So poor were some of the results, owing to the money-saving casualness of treatment provided at the studios, that Kodak insisted the studios apply their own name to the process, and thus were born Pathécolor and WarnerColor. Most important for later film audiences, films shot in Eastmancolor (principally in the 1970s and onward) had a very short shelf life. Negatives were good for only around one hundred prints, and because these final prints were themselves degraded through projection their color was substantially lost. But the process was cheap, and thus attractive to producers who had to contend with higher above-the-line costs for stars and scripts. By contrast, the original Technicolor negatives were black and white and were used only for the production of the printing matrices. Thus, new Technicolor prints made from original negatives remain as crisp and brilliant as they were originally. DVDs printed from original Eastmancolor negatives make it possible to see films digitally that have, in their original form, hopelessly degraded.

THE COLOR EFFECT AND COLOR FILM

By the late 1940s Hollywood was confronting several threats to box office sales: the new medium of television,

the effects of the Paramount Decree (the popular name for the Supreme Court antitrust decision that led to the dismantling of the studio system), and the House Un-American Activities Committee hearings into an alleged Communist Party presence in Hollywood. Technicolor and other color technologies became vital selling tools, providing viewers with an optical experience that could not be obtained outside the movie theater. Beyond Dorothy's ruby slippers, one can name countless unforgettable objects of color on the screen: Gene Kelly's red carnation in the ballet in *An American in Paris* (1951) or the one Gael García Bernal grips in his teeth in Pedro Almodóvar's *Bad Education* (*La Mala Educación*, 2004); Ripley's orange cat in *Alien* (1979); the sunset into which Luke Skywalker gazes as he resolves to go forward to meet his future in *Star Wars* (1977); the yellow fumes coming out of the smokestack at the end of Antonioni's *Il Deserto rosso* (*The Red Desert*, 1964); the Emerald City; Peter O'Toole's famous blue eyes in *Lawrence of Arabia* (1962); the purple flowers Rock Hudson buys for Jane Wyman in *Magnificent Obsession* (Douglas Sirk, 1954), or the brilliant fuchsia walls of the Miami Beach hotel in *Written on the Wind* (Sirk, 1956); the pink panther; the Blue Meanies. Color also described people, scenes, and moments as objects: the swarthy brownness of Natalie Wood when pallid John Wayne and not-so-pallid Jeffrey Hunter discover her at the end of *The Searchers* (1956); avocado green Jim Carrey in *The Mask* (1994); the mauve atmosphere of Wyoming in *Shane* (1953); the subtle and rich palette of browns and beiges that describe the desert love dream of *Zabriskie Point* (1970); the intoxicating green apartment in Bertolucci's *The Dreamers* (2003).

Although the history of cinema has been inscribed by numerous exceptionally talented cinematographers (working with brilliant designers, costume designers, makeup artists, and lighting technicians—all of whom necessarily collaborate in the production of screen color), nevertheless the decision to use a color stock for the purpose of shooting a motion picture does not guarantee that the color onscreen will play a significant role in the film. A color film can fail to function in, even if it is shot in, color. Color film stock guarantees that there will be color onscreen, technically speaking, but nothing more. When we come away from the film and think back on it, very often we remember no object or scene or point of concentration in which color is the determining variable. In *Blood Simple* (Joel and Ethan Coen, 1984), for example, there is one moment when a large amount of viscous and extremely dark red—almost plum red—blood oozes across a floor. That is a true color moment in a color film, but it is the only such moment in that film, all of which is shot in color. Nicholas Ray (1911–1979) was an architect before he was a filmmaker, a man who saw the world as form-in-space; in *Party Girl* (1958), for example, he dresses Cyd Charisse in a spangling red dress and has her extend herself anxiously but beautifully along the length of an orange velvet sofa. The tension between the color values of that dress and that sofa creates an electricity that energizes the entire film.

A similar, albeit considerably more expensive, application of this same process is to be seen in a long sequence in the black-and-white film, *Schindler's List* (Steven Spielberg, 1993). A little girl in a red overcoat wanders through the streets in the face of an augmenting chain of Nazi atrocity, marching soldiers, and an overall atmosphere of bleak despair. Finally, she is seen dead, her red overcoat a pungent reminder that she was once a discriminable, sovereign person. Here, the effect is obtained through frame-by-frame computerized tinting—photoshopping the coat while leaving all other aspects of the sequence, and the film, in what now appears to be stark and passionless black and white. When a computer process rather than an artist's hand technique is used to color frames, consistency between frames is obtained mechanically and thus a quality of continuous color is achievable. In *Pleasantville* (1998) computer colorization and optical printing together make possible the gradual infusion of color into specific parts of a black-and-white environment. The effect of mixing color and black and white in that film might appear to reflect what was done in *The Wizard of Oz* as Dorothy opened the door of her little house and stepped out into a fully Technicolored Oz, but in *Wizard* a sequence of sepia-tinted black-and-white film was joined to a sequence of full-color film to produce the startling effect.

At the end of *Schindler's List*, the narrative leaps forward to the present day in Israel, as remaining survivors of the Holocaust saved by Schindler gather in Jerusalem to remember him. This sequence is shot in full color, rendering everything that preceded it as neutral in retrospect as a desiccated historical record, certainly important factually and yet bleached of the thrilling color of "present" reality. In the black and white *The Solid Gold Cadillac* (1956), a radically different effect is produced by shooting the culminating parade sequence in full color. All through the film a "solid gold Cadillac" has been invoked in the dialogue, but we have been denied the opportunity of seeing it directly; now, at the end, Judy Holliday and Paul Douglas are seen riding in this vehicle while crowds cheer all around. The goldness of the car is made especially intense by virtue of being visible directly in color; it is an especially "golden" golden car, because in comparison to the black and white by means of which we have been learning about it, it is seen now in the relatively "golden"—that is, valuable—medium of Technicolor.

The Band Wagon ***(Vincente Minnelli, 1953) offers a bold use of color.*** EVERETT COLLECTION. REPRODUCED BY PERMISSION.

SOME IMPORTANT COLOR FILMS

Notable uses of color in film include Sven Nykvist's (b. 1922) symphony of red and green in *Viskningar och rop* (*Cries and Whispers*, Ingmar Bergman, 1972, in Eastmancolor) and the sunset-lit palette Nykvist utilized in *What's Eating Gilbert Grape* (Lasse Hallström, 1993); Jean-Luc Godard's (b. 1930) primary-colored text blocks as part of the rhythmic design of *Weekend* (shot by Raoul Coutard in Eastmancolor, 1967); and the effects produced by the cinematographer Gordon Willis (working with designer Mel Bourne, decorators Mario Mazzola and Daniel Robert, costume designer Joel Schumacher, and makeup artist Fern Buchner) for *Interiors* (Woody Allen, 1978), in which a perfectly coordinated, subdued, even shackled bourgeois environment set out in a range of beige tones—costumes, walls, curtains, vases, complexions, shadows, everything—is suddenly disrupted after a matriarch's suicide by the appearance of the father's new girlfriend, dressed in explosive scarlet.

Les Parapluies de Cherbourg (*The Umbrellas of Cherbourg*, Jacques Demy, 1964), was shot on Eastmancolor by Jean Rabier (b. 1927), with design by Bernard Evein. The little village of Cherbourg is configured as a grouping of tiny shops and apartments, alleys, corridors, and a garage. In virtually every setting, the walls are decorated with bizarre and supersaturated patterns and designs, often mixing brilliant red and yellow with brilliant lime green, purple, orange, and turquoise. There is a candy-shop quality to the images that perfectly matches the fairytale quality of the story and the lyrical quality of the dialogue, every word of which is sung to orchestral accompaniment. In the final sequence, which takes place in a winter snowfall and at night, red, blue, and yellow framed against the nocturnal blackness are the only colors that remain—as the former lovers discover one another again after many years and realize that their past is irretrievable. The boy, in fact, has become the owner of an Esso station, which is photographed to look

like a giant toy garage. For *The Ladies Man* (Jerry Lewis, 1961), the set design of Ross Bellah and Hal Pereira, decorated by Sam Comer and James Payne, and shot in Technicolor by W. Wallace Kelley, features a giant boardinghouse in which nubile girls dressed by Edith Head in pastel pajamas wake up in variously colored rooms.

The Band Wagon (Vincente Minnelli, 1953) has a number of startling color sequences, in particular Fred Astaire's "Put a Smile on Your Face" dance routine. On a set designed by Preston Ames, Harry Jackson's Technicolor camera shoots a kaleidoscopic arcade with Astaire, in a light gray suit with royal blue socks, dancing his troubles away with a shoeshine man in a green Hawaiian shirt and hot fuchsia socks. In the celebrated "Dancing in the Dark" duet, Astaire and Cyd Charisse, both in elegant white against a vivid green-and-blue background of Central Park at twilight, move to Arthur Schwartz's music as the color of the set—not quite real, not quite fake—suspends and lulls us into a trance of engagement. In a stunning moment we see the horse that has pulled their carriage to this location pausing to drink from a fountain in which the water is sapphire blue—the blue of dreams, of pure wonder.

SEE ALSO *Cinematography; Lighting; Technology*

FURTHER READING

Balio, Tino. *Grand Design: Hollywood as Modern Business Enterprise, 1930–1939*. Berkeley: University of California Press, 1995.

Bowser, Eileen. *The Transformation of Cinema: 1907–1915*. Berkeley: University of California Press, 1990.

Buscombe, Edward. "Sound and Color." In *Movies and Methods: An Anthology*, Vol. 2, edited by Bill Nichols, 83–91. Berkeley: University of California Press, 1985.

Fielding, Raymond. *The Technique of Special Effects Cinematography*. New York: Hastings House, 1968.

Gunning, Tom. "Systematizing the Electric Message: Narrative Form, Gender, and Modernity in *The Lonedale Operator*." In *American Cinema's Transitional Era: Audiences, Institutions, Practices*, edited by Charlie Keil and Shelley Stamp, 15–50. Berkeley: University of California Press, 2004.

Haines, Richard W. *Technicolor Movies: The History of Dye Transfer Printing*. Jefferson, NC: McFarland, 1993.

Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. Berkeley: University of California Press, 1994.

Winston, Brian. "A Whole Technology of Dyeing." *Daedalus* 114, no. 4 (Fall 1985): 105–123.

Murray Pomerance

COLUMBIA

The rise of Columbia Pictures to Hollywood prominence is as unlikely as the plot of a Frank Capra (1897–1991) film, and in fact it was a run of Capra-directed hits that fueled Columbia's ascent. No other studio relied so heavily in its formative years on the talent and output of a single filmmaker, as Capra's early hits put Columbia on the industry map in the late 1920s, and then his Depression-era comedies like *It Happened One Night* (1934) and *Mr. Smith Goes to Washington* (1939) defined its house style and secured its stature among the studio powers. Columbia continued to thrive after Capra's departure in 1939, thanks largely to the equally singular talents of Harry Cohn (1891–1958). Reviled by Capra and widely dismissed as a tight-fisted philistine, Cohn in fact was unique among Hollywood's movie moguls in that he served as president of a studio he owned and operated while overseeing production in its decidedly substandard Hollywood plant.

Cohn guided the studio's steady growth and shaped its collective output from its founding until his death in 1958, turning a profit every year—a phenomenal accomplishment in light of Hollywood's Depression-era and postwar travails. In fact, Columbia enjoyed its greatest success in the postwar era, complementing its trademark screwball comedies with superior dramas like *All the King's Men* (1949), *From Here to Eternity* (1953), *On the Waterfront* (1954), and *Bridge on the River Kwai* (1957)—solid hits that brought Columbia four Best Picture Oscars® in less than a decade. Columbia's postwar success was due to its quick and canny response to a range of industry challenges—the rise of independent production, freelance talent, and location shooting, for instance, and the concurrent rise of commercial television. That openness to industry change continued after Cohn's death, as Columbia took even greater risks than it had under Cohn and rose to unprecedented heights—and experienced more severe declines as well. Its distinctive house style steadily dissipated with the rise of the New Hollywood, but Columbia did maintain its corporate autonomy longer than most of the other studios, finally succumbing to conglomeration in the 1980s—first in an ill-fated merger with Coca-Cola, and then in a historic "hardware-software" alliance with Sony that stands as a watershed in modern Hollywood history.

THE RISE OF COLUMBIA PICTURES

Columbia Pictures began its corporate life in 1920 as the CBC Film Sales Company, a modest production operation specializing in "short subjects" created by Jack Cohn, Joe Brandt, and Harry Cohn. Before launching CBC, all three had worked for Universal Pictures—Brandt and Jack Cohn in the New York office, and Jack's younger brother Harry on the West Coast at the massive Universal City plant. The three young men created CBC (Cohn-Brandt-Cohn) with seed money of $100,000 from the Bank of Italy, a California-based concern run by A. H. and A. P. Giannini that was vital to Columbia's development. Brandt and Jack Cohn ran CBC and handled sales out of New York, while Harry set up production on Hollywood's legendary Poverty Row, a block-long stretch of low-rent offices and makeshift studios on Beechwood Drive between Sunset Boulevard and Fountain Avenue.

CBC's one- and two-reel productions sold well, and in 1922 the company began producing low-budget

feature films that were sold through states-rights distributors. These cut-rate programmers also sold well, convincing Brandt and the Cohns to upgrade their operation. In January 1924 they incorporated CBC as Columbia Pictures, moving into new offices in New York while expanding their Hollywood plant. Brandt and Jack Cohn remained in New York as president and vice president in charge of sales, respectively, with Harry running the studio as vice president in charge of production. Columbia continued to expand in the following years, developing a national distribution setup and steadily absorbing its Poverty Row environs until it encompassed most of the city block bordered by Sunset, Beechwood, Fountain, and Gower Street—thus the appellation "Gower Gulch." Columbia churned out low-grade programmers at an impressive rate during the late silent era, many of them directed by Reeves ("Breezy") Eason (1886–1956) and George B. Seitz (1888–1944), but none was of any real note or suitable for first-run release.

Columbia's fortunes began to change in late 1927 with the arrival of Frank Capra, who was recruited by the studio manager, Sam Briskin (1896–1968), to write and direct a typically modest feature, *That Certain Thing* (1928). At age thirty (six years younger than Harry Cohn), Capra had considerable experience as a writer and director, notably on several Harry Langdon silent comedies for producer Mack Sennett (1880–1960). Capra quickly caught on at Columbia, directing five pictures in less than a year, and Cohn assigned him to the studio's most ambitious project to date, *Submarine* (1928), an action drama co-starring Jack Holt (1888–1951) and Ralph Graves (1900–1977). The film involved underwater photography and visual effects and was Columbia's first to utilize sound effects and a musical score. Launched with a Broadway premier, a rarity for Columbia, *Submarine* was a modest hit and solidified Capra's status as Columbia's top director. He then directed another hit "service picture" with Holt and Graves, *Flight* (1929), as well as Columbia's first all-talkie, *The Donovan Affair* (1929). By then Cohn was actively touting his star director to the trade press, announcing that "Capra will make nothing but 'specials' for Columbia from now on."

Columbia also issued its first successful stock offering in 1929, edging closer to the established Hollywood powers—although still a minor-league studio. In 1930, at the height of the talkie boom and one year after its first issue on the New York Stock Exchange, Columbia's assets of $5.8 million were dwarfed by those of integrated majors like Paramount ($306 million), Warner Bros. ($230 million), and MGM ($128 million). Even Universal, which like Columbia did not own a theater chain, had far greater assets of $17 million due to the value of its Universal City plant. Moreover, the quality and quantity of Columbia's productions were scarcely on a par with the other studios' output; they produced from fifty to sixty pictures per year in 1929 and 1930, with at least a dozen budgeted at $500,000 or more. Even Universal, with its relatively meager assets, was producing about forty films per year, including a few prestige pictures like *Broadway* (1929) and *All Quiet on the Western Front* (1930), each budgeted at over $1 million. Columbia, meanwhile, produced some two dozen features per year in 1929 and 1930, budgeted between $50,000 and $150,000, with an occasional project in the $200,000 range.

When the Depression hit the industry in 1931, however, Columbia was suddenly in a more favorable position than its competitors for three basic reasons. First, it owned no theaters and thus was not saddled with debilitating mortgage payments. Second, Harry Cohn's autocratic, tight-fisted management style ideally suited the depressed economic climate. And third, the efficient output of B-grade programmers, serials, and shorts, along with the occasional A-class picture and Capra-directed "special," jibed perfectly with the Depression-era penchant for double bills and evening-long programs. Thus, Columbia's production and market strategy paid dividends during the 1930s as the studio turned a profit year after year and saw its assets increase to $15.9 million in 1940—a phenomenal achievement matched only by MGM.

CAPRA, COHN, AND THE COLUMBIA HOUSE STYLE

The key factor in Columbia Picture's Depression-era climb and its development of a distinctive house style was, without question, its remarkable run of Capra-directed hits—notably *Platinum Blonde* (1931), *Miracle Woman* (1931), *American Madness* (1932), *Lady for a Day* (1933), *It Happened One Night* (1934), *Mr. Deeds Goes to Town* (1936), *You Can't Take It with You* (1938), and *Mr. Smith Goes to Washington* (1939). All were huge moneymakers for Columbia Pictures, which finally shed its Poverty Row stigma during the 1930s, and they brought critical recognition as well. Capra's films scored six Academy Award® nominations for Best Picture and five nominations for Best Director. *It Happened One Night* and *You Can't Take It with You* both won the Best Picture Oscar®, and Capra won Best Director three times in a five-year span (1934, 1936, and 1938), a feat unmatched in industry history.

Equally important to Columbia's surge was Harry Cohn, whose authority over the studio—and Columbia Pictures at large—increased dramatically in 1932, when he prevailed in a struggle with Joe Brandt and his older brother Jack for control of the company, thanks to the unexpected backing by A. H. Giannini of the (renamed) Bank of America. Consequently, Brandt sold his stake in Columbia and Harry Cohn assumed the presidency,

HARRY COHN

b. New York, New York, 23 July 1891, d. 27 February 1958

Harry Cohn, who co-founded Columbia and ran the company until his death in 1958, is among the most distinctive and paradoxical of Hollywood moguls and studio bosses. As both the president of Columbia Pictures and the head of the studio, he was the only individual in classical-era Hollywood to occupy both the "home office" and "front office" of a Big Eight producer-distributor. And despite his well-deserved reputation for being a brutal, vulgar tyrant who ruthlessly abused and exploited his employees, Cohn maintained a production operation that not only turned a profit year after year for over three decades, but also turned out scores of canonized Hollywood classics.

Cohn evinced his tight-fisted, lowbrow temperament early on, as personal secretary to Universal Studios head Carl Laemmle, but his more tyrannical and abusive traits seemed to develop later, along with the studio's rise to power and his own ascent to the presidency in the early 1930s. This may have been fueled by Cohn's naive infatuation with Italian dictator Benito Mussolini, who was the subject of a flattering (and commercially successful) Columbia documentary, *Mussolini Speaks* (1933), and whose offices in Italy so inspired Cohn that he replicated them at his own studio headquarters. Cohn also prowled the lot incessantly and was notorious for spying on as well as bullying and humiliating his employees. He was scarcely a creative production executive, yet he was more closely involved in day-to-day operations than any other studio boss.

Like his counterpart, Jack Warner, at Hollywood's other family-owned and operated studio, Harry Cohn quarreled with his top talent, overworked and ruthlessly typecast his contract players, and routinely suspended those who failed to cooperate. Cohn also had a tendency to hire left-leaning writers, due in part to Columbia's renegade status as well as the topical, socially conscious nature of its output. In fact, Columbia and Warner Bros. were home to far more blacklisted writers (and members of the infamous Hollywood Ten) than any other studio. The two sets of brothers (both named Jack and Harry, coincidentally) also were fierce rivals professionally. Cohn, like studio boss Jack Warner, constantly battled his brother Jack Cohn in the New York office for larger operating budgets and more authority over sales and marketing. Harry Cohn's status as company president gave him far more leverage over his New York-based brother than Jack Warner enjoyed, however, but it scarcely diminished the frequency or the ferocity of their fraternal battles.

By the 1950s Cohn had won the grudging respect of his peers and even his adversaries as Columbia enjoyed a run of hits that matched its halcyon Capra era and as the studio's pioneering and truly visionary foray into television series production paved the way for the other studios. The death of Jack Cohn in 1956 was a devastating blow, however, and the reviled "White Fang" lost much of his bite during the last two years of his life.

RECOMMENDED VIEWING

Lady for a Day (1933), *It Happened One Night* (1934), *Mr. Deeds Goes to Town* (1936), *The Awful Truth* (1937), *You Can't Take It with You* (1938), *Mr. Smith Goes to Washington* (1939), *Here Comes Mr. Jordan* (1941), *The Talk of the Town* (1942), *The More the Merrier* (1943), *All the King's Men* (1949), *Born Yesterday* (1950), *From Here to Eternity* (1953), *On the Waterfront* (1954), *The Caine Mutiny* (1954), *Picnic* (1955), *The Bridge on the River Kwai* (1957)

FURTHER READING

Schatz, Thomas. "Anatomy of a House Director: Capra, Cohn, and Columbia in the 1930s." In *Frank Capra: Authorship and the Studio System*, edited by Robert Sklar and Vito Zagarrio, 10–36. Philadelphia: Temple University Press, 1998.

Thomas, Bob. *King Cohn: The Life and Times of Harry Cohn*. New York: Putnam, 1967.

Zierold, Norman. *The Moguls: Hollywood's Merchants of Myth*. New York: Coward-McCann, 1969.

Thomas Schatz

appointing Jack Cohn vice president and treasurer. Harry opted to remain in Hollywood, thus becoming the only president of a major motion picture firm to run the company while overseeing production in the Hollywood factory. Cohn was among the least "creative" of Hollywood's studio bosses, but he was among the most heavily involved in day-to-day operations. Moreover, he opted to keep Columbia in the ramshackle

Harry Cohn. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

Gower Gulch plant not only to cut costs, but also to maintain personal proximity to all phases of production.

One exception to Cohn's hands-on supervisory role was the so-called Capra unit. Here Cohn relied on Sam Briskin, Columbia's vice president and studio manager, whom Capra considered his own "unit manager," the one responsible for "all the production details." Capra's key creative collaborator was writer Robert Riskin (1897–1955), who signed with Columbia in 1931 and, after contributing to both *Miracle Woman* and *Platinum Blonde*, was Capra's sole collaborator on *American Madness*—and on seven of the next eight Capra-directed pictures as well. Theirs was an ideal melding of talents: Riskin's glib, rapid-fire dialogue, Runyonesque characters, tightly constructed plots; and Capra's deft pacing, genius for integrating verbal, visual, and physical humor, and skill with actors. Other key members of the Capra unit were the cinematographer, Joe Walker (1892–1985), who lit and shot all of Capra's 1930s pictures, as well as the editor, Gene Havlick (1894–1959), and the art director, Stephen Goosson (1889–1973).

Casting Capra's films—and all of Columbia's A-class pictures, for that matter—was a more complicated issue, given Columbia's relatively meager star stable. Capra's films generally co-starred a freelance star or loan-out from another studio playing opposite a Columbia semi-regular. From the mid-1930s onward, Capra worked most frequently with the "outside" stars Gary Cooper (1901–1961) or James Stewart (1908–1997) playing opposite either Jean Arthur (1900–1991) or Barbara Stanwyck (1907–1990), who had nonexclusive contracts with Columbia. In whatever pairing, these co-stars represented what became the essential Capra screen types: the aggressive, fast-talking, quick-witted career woman and the deliberate, low-key, tongue-tied male, out of his element among city slickers but ultimately capable of timely, heroic action. Capra's comedies usually centered on the male hero, whose common sense and homespun values put him at odds with the hustling heroine and with some malevolent political or industrial forces as well. The hero prevails, of course, thus projecting a world in which sexual antagonism and deep-seated ideological conflicts might be resolved.

To ensure an adequate supply of first-run product, Cohn also developed a cycle of operatic romances starring soprano Grace Moore (1898–1947), a former Broadway and Metropolitan Opera star who had a breakthrough hit with *One Night of Love* (1934). It established a pattern of first-run engagements in the United States and Europe that would be repeated in *Love Me Forever* (1935), *The King Steps Out* (1936), and *When You're in Love* (1937). Even more important to Columbia's Depression-era fortunes was Cohn's decision to increase and upgrade Columbia's overall comedy output as the Capra-directed screwball comedies caught on. This trend coalesced with *Twentieth Century* (1934), a madcap comedy directed by Howard Hawks (1896–1977) and co-scripted by Ben Hecht and Charles MacArthur. It starred John Barrymore (1882–1942) as an overbearing, over-the-hill Broadway director and Carole Lombard (1908–1942) as his former protégé, who is en route to Hollywood and a movie career despite his ardent protestations. This film hit led to two 1935 comedies—*The Whole Town's Talking*, directed by John Ford (1894–1973) and co-starring Edward G. Robinson (1893–1973) and Jean Arthur; and *She Married Her Boss*, directed by Gregory La Cava (1892–1952), with Melvyn Douglas (1901–1981) and Claudette Colbert (1903–1996)—that solidified the trend toward romantic comedies with a top outside director and outside star teamed with a rising Columbia ingénue.

The trend continued with *Theodora Goes Wild* (1936), *The Awful Truth* (1937), *Holiday* (1938), and *Only Angels Have Wings* (1939), all of which were written, like the Ford and La Cava hits, by one of Columbia's top staff writers—that is, Jo Swerling (1893–1964), Robert Riskin, or Sidney Buchman (1902–1975)—who

Claudette Colbert and Clark Gable in* It Happened One Night *(Frank Capra, 1934). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

not only scripted but also informally supervised production. These writer-supervisors proved far more effective than the brutish Harry Cohn in dealing with outside talent, and they also understood how to reformulate the basic ingredients of the "Capra touch"—the distinctive blend of screwball romance and contemporary, socially astute, comedy—for filmmakers like Hawks, George Cukor (1899–1983), and Leo McCarey (1898–1969). These comedies were commercial and critical hits, and in fact *The Awful Truth* scored more major Oscar® nominations—five, including Best Picture, Best Director (McCarey), and Best Actress (Irene Dunne)—and did far better at the box office than *Lost Horizon* (1937), Capra's most ambitious production to date.

In 1939 Capra decided to leave Columbia in the wake of his back-to-back hits, *You Can't Take It with You* and *Mr. Smith Goes to Washington*, eager to try his luck as an independent producer-director (with Riskin as a partner) and to end his battles with Harry Cohn. Capra signed a lucrative one-picture deal with Warner Bros. for *Meet John Doe* (1941), which gave him enormous authority and creative control. The film was a disappointment, starting a tailspin that would end Capra's career by the late 1940s and indicating that Capra was a consummate "studio *auteur*" whose talents ideally suited the resources and constraints afforded by Harry Cohn and Columbia Pictures.

THE WARTIME AND POSTWAR ERAS

Columbia scarcely noticed Capra's departure due to the imminent war boom. Like Universal and UA, Columbia's wartime surge was less dramatic than that of the theater-owning Big Five studios, but Columbia was able to sustain profits on a par with its Capra-era peak and to increase its revenues considerably. That enabled Cohn to increase A-class output and upgrade the production values on top releases (particularly with the use of Technicolor) and to expand his roster of top talent. Columbia continued to produce its signature romantic comedies, punctuating Capra's departure with two Hawks-directed hits, *Only Angels Have Wings* and *His Girl Friday* (1940), both of which paired Cary Grant

RITA HAYWORTH

b. Margarita Carmen Cansino, New York, New York, 17 October 1918, d. 14 May 1987

Dubbed "the studio's first superstar," Rita Hayworth was without question Columbia's most important contract star and thus the object of studio boss Harry Cohn's obsessive attention during the 1940s. She appeared in a total of seven films in 1941 and 1942 but only six for the remainder of the decade—and none from 1948 until 1952, during her ill-fated escapades with playboy Prince Aly Khan. Her half-dozen films from 1942 to 1947 included several of Columbia's biggest hits, however, and they trace Hayworth's evolution from the wholesome beauty of romantic comedies and upbeat musicals to erotic siren and consummate femme fatale. By decade's end her movie career was in limbo and her movie stardom eclipsed by her international celebrity status.

Hayworth's rise to stardom was circuitous, and it involved a radical transformation of her screen persona. The daughter of Eduardo Cansino, a Spanish-born dancer, and Volga Hayworth, a Ziegfeld Follies performer, she danced professionally before signing with Fox while still in her teens, but her early film career as dark-haired beauty Rita Cansino floundered. She was seemingly washed up before age twenty when the first of her many husbands revived her career and landed her a long-term contract with Columbia. Thus began her transformation into Rita Hayworth, whose second chance at stardom was jump-started by a supporting role in Columbia's *Only Angels Have Wings* in 1939.

Cohn exploited Hayworth's sudden value via loanouts while casting her in a few near-A comedies, and he then secured her full-fledged stardom by casting her in two musicals opposite Fred Astaire, *You'll Never Get Rich* (1941) and *You Were Never Lovelier* (1942), which gave her a chance to display her considerable dancing talents (if not her singing, which was dubbed). Hayworth partnered with Gene Kelly in two musicals, *Cover Girl* (1944) and *Tonight and Every Night* (1945), and then her star persona underwent another alteration with her role as sultry, potentially deadly siren in *Gilda* (1946), in which Hayworth created an instantly memorable moment singing "Put the Blame on Mame" while provocatively removing her long black satin gloves. Next Hayworth played a quintessential black widow in *The Lady from Shanghai* (1947), a disastrous project for Cohn and Columbia despite its eventual cult status. Written and directed by Hayworth's second husband, Orson Welles, who co-starred, the film was made in 1946 as their marriage was collapsing, then re-cut and shelved before Columbia finally released it in Europe late the following year and in the United States in mid-1948—just as Hayworth hooked up with playboy Prince Aly Khan, whom she wed in 1949 and divorced in 1953.

Hayworth returned to Columbia in 1951 and begged Cohn to reinstate her contract. He complied and cast her in top productions like *Miss Sadie Thompson* (1953) and *Pal Joey* (1957), but her career failed to reignite.

RECOMMENDED VIEWING

Only Angels Have Wings (1939), *You'll Never Get Rich* (1941), *You Were Never Lovelier* (1942), *Gilda* (1946), *The Lady from Shanghai* (1947), *Miss Sadie Thompson* (1953), *Pal Joey* (1957)

FURTHER READING

Leaming, Barbara. *If This Was Happiness: A Biography of Rita Hayworth*. New York: Random House, 1992.

McLean, Adrienne L. *Being Rita Hayworth: Labor, Identity, and Hollywood Stardom*. New Brunswick, NJ: Rutgers University Press, 2004.

Thomas Schatz

(1904–1986) with a contract star—Jean Arthur and Rosalind Russell (1907–1976), respectively. A supporting role in the former went to Rita Hayworth (1918–1987), who emerged as a top star in a cycle of musical hits, teaming with Fred Astaire (1899–1987) in *You'll Never Get Rich* (1941) and *You Were Never Lovelier* (1942) and with Gene Kelly in *Cover Girl* (1944). Columbia also produced a steady supply of war films—both home-front and combat dramas—including a few A-class films like *Sahara* (1943), starring Humphrey Bogart (1899–1957) (on loan from Warners), but mainly composed of low-budget fare.

Columbia's B-movie operation flourished during the war, cranking out *Lone Wolf*, *Blondie*, and *Boston Blackie*

Rita Hayworth in* Gilda *(Charles Vidor, 1946). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

series; serials adapted from radio and comic strips including *The Shadow*, *Brenda Starr*, and *Terry and the Pirates*; and comedy shorts featuring the Three Stooges, Buster Keaton, Charlie Chase, and Harry Langdon. Western programmers composed roughly half of the studio's wartime B-movie output—and fully thirty percent of Columbia's total wartime releases (159 of 503 films). Most of these were subpar features that ran from fifty-five to fifty-seven minutes and featured Charles Starrett (1903–1986). He did seven or eight B westerns per year from the mid-1930s to the early 1950s, including some sixty-seven Durango Kid films. Columbia also produced an occasional A-class western—*Arizona* (1940), with rising star William Holden (1918–1981), for example, and *The Desperadoes* (1943), a Glenn Ford (b. 1916) vehicle that marked the studio's first Technicolor release.

By the end of the war, Columbia had built up a solid roster of contract talent in all departments, including stars like Hayworth, Russell, Holden, and Glenn Ford; cinematographers Rudolph Maté (1898–1964) and Burnett Guffey (1905–1983); art directors Stephen Goosson, Cary Odell (1910–1988), and Rudolph Sternad; editors Gene Havlick and Viola Lawrence (1894–1973); musical director Morris Stoloff (1898–1980); and writers Sidney Buchman and Virginia Van Upp (1902–1970). Cohn continued to rely heavily on outside directors in A-class productions, with contract directors Charles Vidor (1900–1959), Alfred Green (1889–1960), and Henry Levin (1909–1980) handling top projects as well. Columbia's expanded talent pool meant more A-films and more homegrown hits like *Gilda*, a noir classic co-starring Hayworth and Glenn Ford, and *The Jolson Story*, a biopic starring little-known character actor Larry Parks (1914–1975). Those two 1946 releases set the tone for the postwar era's continued success, and after record years in 1946 and 1947, Columbia managed to hold on as Hollywood's fortunes plummeted—thanks largely to two huge 1949 hits, *Jolson Sings Again*, a sequel to the 1946 biopic and *All the King's Men*, directed by Robert Rossen (1908–1966), a stunning, hyper-realistic portrait of political corruption,

Burt Lancaster and Deborah Kerr in* From Here to Eternity *(Fred Zinnemann, 1953). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

whose myriad awards included Oscars® for Best Picture and Best Actor (Broderick Crawford).

Columbia's continued success in the 1950s was due in part to Cohn's experience in dealing with freelance talent and independent production, and also to Columbia's ready acceptance of television when the other studios were either dismissing or disparaging the upstart medium. Columbia was the first studio to undertake TV series production, via its Screen Gems division, which under the supervision of Ralph Cohn, Jack's son, produced hit series in multiple genres, from daytime variety (*House Party*, 1952) and syndicated children's and family programming (*Captain Midnight*, 1954; *Jungle Jim*, 1955; *Circus Boy*, 1956) to network prime-time sitcoms (*Father Knows Best*, 1954; *The Donna Reed Show*, 1958), anthology dramas (*The Ford Television Theatre*, 1952; *Playhouse 90*, 1956; *Goodyear Theatre*, 1957), and crime dramas (*Naked City*, 1958; *Tightrope*, 1959). TV series production absorbed much of Columbia's B-movie operation, as Cohn reduced feature film output from around sixty per year in 1950 and 1951 to less than forty by the mid-1950s. B-western programmers were phased out altogether, although Columbia still produced occasional A-class westerns like *The Man from Laramie* (1955), starring James Stewart, and a good many near-A's with contract stars Glenn Ford and Randolph Scott (1898–1987).

In terms of top feature production, Columbia's greatest strength during the 1950s was its dual output of weighty male-dominant dramas and hit romantic comedies. The dramas included *film noir* classics like *In a Lonely Place* (1950), directed by Nicholas Ray (1911–1979), and *The Big Heat* (1953), directed by Fritz Lang (1890–1976), as well as stage adaptations like *Death of a Salesman* (1951), *The Member of the Wedding* (1952), *The Caine Mutiny* (1954), and *Picnic* (1955). While these films clearly signaled their lineage and thus were of a somewhat derivative quality, Columbia also produced hit dramas in the 1950s that, like *All the King's Men*, remain inconceivable as anything but films, whatever their medium of origin, and stand among the very best films of that era. The most notable of these were

From Here to Eternity (1953), *On the Waterfront* (1954), and *The Bridge on the River Kwai* (1957), which were solid commercial hits and multiple Academy Award® winners, taking Oscars® for Best Picture and Best Director (Fred Zinnemann, Elia Kazan, and David Lean, respectively)—and thus giving Columbia its best Oscar® run since the Capra era. Columbia also sustained its trademark romantic comedy line, fueled by the talents of the emerging star Judy Holliday (1921–1965) and the director-writer duo of George Cukor and Garson Kanin (1912–1999), who teamed for *Born Yesterday* (1950), *The Marrying Kind* (1952), and *It Should Happen to You* (1954). The latter co-starred the fast-rising Jack Lemmon (1925–2001), who teamed with Holliday and newcomer Kim Novak (b. 1933) in *Phffft!* (1954), thus adding two more contract stars to Columbia's comedy mix.

POST-COHN COLUMBIA: INTO THE NEW HOLLYWOOD

Columbia's run of profitable years, which extended back to its founding in 1924, finally ended in 1958, the year of Harry Cohn's death. By then Columbia had sustained its contract system, centralized management, and studio production setup (still at Gower Gulch) longer than most of its competitors, but its recent success had been primarily a function of Cohn's willingness to take risks and embrace change. At the time of Harry Cohn's death, which came two years after the demise of his brother Jack, Columbia's annual revenues exceeded $100 million, putting it on a par with once-indomitable Paramount, Fox, and MGM and well ahead of the other studios. After Cohn's death the penchant for innovation and risk taking actually increased, which was scarcely avoidable given the changes and challenges facing the industry and which steadily dissolved Columbia's on-screen personality, since Columbia's boldest ventures in the 1960s and 1970s involved partnerships with overseas producers and with a new generation of independent *auteurs*, all of whom required creative control over their pictures. Thus, Columbia was relegated increasingly to the role of a financing and distribution company, and it experienced far wider swings in its economic fortunes than it had under Cohn.

Columbia's Screen Gems operation continued to produce hit TV series in the 1960s, most notably (and profitably) prime-time sitcoms like *The Flintstones* (1960), *Bewitched* (1964), *I Dream of Jeannie* (1965), and *The Partridge Family* (1970). While these kept the studio machinery running, feature film production declined dramatically. During the 1950s, Columbia released 450 films, with its output steadily falling from about 60 per year in 1950 to less than 40 by decade's end. The decline continued in the 1960s, when Columbia released 252 films and its annual output declined to about 20 per annum—a pace that would continue through the 1970s.

Most of Columbia's releases in the 1960s and 1970s were independent productions or co-productions, many of them packaged and produced overseas without the participation of top studio executives Abe Schneider and Leo Jaffe. Columbia's long-standing relationships with top independent Sam Spiegel (1901–1985) (*On the Waterfront*, *The Bridge on the River Kwai*) continued into the 1970s, most notably with the monumental 1962 hit, *Lawrence of Arabia*. Another important relationship involved Ray Stark, who partnered with Columbia on several Barbra Streisand (b. 1942) hits: *Funny Girl* (1968), *The Owl and the Pussycat* (1970), *The Way We Were* (1973), and *Funny Lady* (1975). In 1965, as the "British invasion" spread from music to film, Columbia opened offices in London that delivered *A Man for All Seasons* (1966), *Georgy Girl* (1966), *To Sir, with Love* (1967), and *Oliver!* (1968). An independent company owned by producer-director Stanley Kramer (1913–2001) gave Columbia its biggest commercial hit of the era, *Guess Who's Coming to Dinner* (1967), a then-daring treatment of interracial romance—but equally an exercise in nostalgia, considering its co-stars Spencer Tracy (1900–1967) and Katharine Hepburn (1907–2003).

Far more daring—and in many cases far more profitable—was Columbia's output of "youth pictures," art films, and *auteur* projects. In fact, no other studio championed the director-driven Hollywood New Wave to the degree that Columbia did with pictures like *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (Stanley Kubrick, 1964), *Mickey One* (Arthur Penn, 1965), *In Cold Blood* (Richard Brooks, 1967), *The Swimmer* (Frank Perry, 1968), *Bob & Carol & Ted & Alice* (Paul Mazursky, 1969), *Easy Rider* (Dennis Hopper, 1969), *Five Easy Pieces* (Bob Rafelson, 1970), *Husbands* (John Cassavetes, 1970), *The Last Picture Show* (Peter Bogdanovich, 1971), *Images* (Robert Altman, 1972), *The Last Detail* (Hal Ashby, 1974), *Shampoo* (Ashby, 1975), and *Taxi Driver* (Martin Scorsese, 1976). But despite this truly phenomenal output of low-cost, high-quality films, Columbia suffered record losses from 1971 to 1973 due to a run of big-budget flops like *McKenna's Gold* (1969), *Cromwell* (1970), *Nicholas and Alexandra* (1971), and *Lost Horizon* (1973) as well as a costly relocation. After a half-century on Gower Street, Columbia executed a move between 1970 and 1972 to lavish new facilities in Burbank, north of Hollywood.

Columbia survived this deepening financial crisis with the help of the investment firm Allen and Co., which in 1973 purchased controlling interest in the studio (for a paltry $1.5 million). That put the company

under the command of Herbert Allen Jr., the son of Allen and Co.'s co-founder, who installed a new management team of Alan Hirschfield, David Begelman, and Peter Guber. Columbia's finances rebounded, propelled by the 1977 megahit, *Close Encounters of the Third Kind* directed by Steven Spielberg (b. 1946), but the new team's tenure was cut short by a forgery scandal involving Begelman. The resurgence continued under the new studio head, Frank Price, whose five-year stint (1978–1983) was highlighted by two huge Dustin Hoffman (b. 1937) hits, *Kramer vs. Kramer* (1979), Columbia's first US-produced multiple Oscar® winner in twenty-five years, and *Tootsie* (1982).

The Price regime, while financially successful, marked the end of Columbia Pictures' control of its destiny—or even of its production operations. By then it was releasing only a dozen or so films per year, most of them produced by independents, and many were "packaged" by talent agencies—most notably Mike Ovitz of Creative Artists Agency (CAA), who certainly had more to do with *Tootsie*, for example, than anyone at Columbia Pictures. Columbia's control of its destiny was further compromised when Price engineered the studio's acquisition by Coca-Cola, which bought the studio in 1982 for roughly $750 million. The new parent company attempted to expand its "filmed entertainment" operations on various fronts, including the buyout of partners HBO and CBS in TriStar Pictures, a new production venture geared to the exploding pay cable and home video markets. The Coca-Cola era brought huge hits like *Ghostbusters* (1984) and costly flops like *Ishtar* (1987) as well as considerable turnover in the studio executive ranks after Price's 1983 departure, culminating in the disastrous stint of the British independent producer David Puttnam in 1986 and 1987.

By the late 1980s Columbia Picture's fortunes had again reached a low point; in fact, its share of the motion picture market fell to 4.5 percent in 1988 and, incredibly, to 3 percent in 1989 (versus TriStar's 6 percent share). At that point Coca-Cola decided to sell the studio to Sony, the Japanese electronics manufacturing giant that had purchased CBS Records a year earlier and now was looking for a film "software" company to complement its production of "hardware" (TVs, VCRs, and so on). In a deal brokered by Mike Ovitz, Sony bought Columbia Pictures Industries and all its assets, including TriStar, in late 1989 for $3.4 billion. A year later Sony bought the MGM Studio in Culver City, where it housed the Columbia and TriStar operations. Sony also became embroiled with Time Warner over the hiring of producers Peter Guber and Jon Peters to run Columbia-TriStar, which led to several years of management turmoil and subpar production results.

The Sony-Columbia alliance eventually coalesced under the leadership of studio veteran John Calley, who took over Sony's Motion Picture Group in 1996. In 2002 Columbia was back to the top of the industry, thanks largely to its blockbuster hits of that year, *Spider-Man* and *Men in Black II*. Calley handed off the top executive position in 2003 to another veteran studio boss, Amy Pascal, whose portfolio expanded a year later when a Sony-led media consortium acquired MGM (the producer-distributor, not the MGM studio facility, which Sony already owned) for $5 billion. Thus, Sony's Motion Picture Group, which already included Columbia, TriStar, and two indie subdivisions, Sony Pictures Classics and Screen Gems, now owned the largest film and television library in the industry, as well as the lucrative James Bond and Pink Panther franchises.

The acquisition of MGM further diminished the stature and importance of Columbia Pictures within the Sony media empire. In fact, Sony seemed far less interested in sustaining and exploiting Columbia's brand-name value than in promoting its own, and thus the emphasis in recent years has been on Sony Pictures Entertainment (SPE) rather than on Columbia Pictures. And because all of the Hollywood studios have become little more than brand names and libraries, Columbia Pictures seems to be an increasingly endangered studio.

SEE ALSO *Academy Awards®; B Movies; MGM (Metro-Goldwyn-Mayer); Paramount; RKO Radio Pictures; Star System; Stars; Studio System; Television; Twentieth Century Fox (20th Century Fox); United Artists; Universal*

FURTHER READING

Buscombe, Ed. "Notes on Columbia Pictures Corporation, 1926–1941." In *Movies and Methods*, edited by Bill Nichols, vol. 2, 92–108. Berkeley: University of California Press, 1985.

Capra, Frank. *Frank Capra: The Name Above the Title, An Autobiography*. New York: Macmillan, 1971.

Hirschhorn, Clive. *The Columbia Story*. London: Hamlyn, 1999.

McBride, Joseph. *Frank Capra: The Catastrophe of Success*. New York: Simon & Schuster, 1992.

McClintick, David. *Indecent Exposure: A True Story of Hollywood and Wall Street*. New York: Morrow, 1982.

Yule, Andrew. *Fast Fade: David Puttnam, Columbia Pictures, and the Battle for Hollywood*. New York: Delacorte, 1989.

Thomas Schatz

COMEDY

In a valuable insight on the nature of comedy as a genre, Jim Leach suggests that any genre that included the comic visions of both Jerry Lewis (b. 1926) and Ernest Lubitsch (1892–1947) was already headed for trouble (Leach, 1977). Leach was encouraging a more ambitious look at multiple comedy genres, noting what most disciples of laughter have long believed—that if a genre such as comedy is classified too loosely, it loses any critical value. In the years since Leach's prophetic observations, the study of comedy has broken away from this tendency to jam everything into one generic category. Indeed, movie comedy can best be examined as six distinct genres: personality or clown comedy, populism, dark comedy, parody, romantic comedy, and screwball comedy. Additionally, individual film comedies occasionally embrace more than one type of humor, further complicating their generic categorization.

CLOWN COMEDY

Having changed the least since the beginning of cinema, the clown genre is both the most basic and the most obvious of comedy types. Unlike other, more thematic-oriented comedy approaches, the clown model is dependent upon a central comic figure or figures, such as Charlie Chaplin (1889–1977) or the Marx Brothers (Chico [1887–1961], Harpo [1888–1964], Groucho [1890–1977], and Zeppo [1901–1979]). Around them is fashioned the loosest of storylines, for clown comedy is character-driven. The story line merely provides the pretext upon which the comedian can hang his comic "shtick"—specific routines and/or variations of them, which lend themselves to the establishing of the all-important screen comedy persona. This has been so since the pioneering days of Max Linder (1883–1925) in France and John Bunny (1863–1915) in the United States. For example, Chaplin invariably showcased his underdog Tramp's ability to work a comic metamorphosis on inanimate objects. In *The Pawnshop* (1916) an alarm clock in his examination becomes everything from a medical patient to a can of beans. Chaplin himself becomes a lamp in *The Adventurer* (1917), a tree in *Shoulder Arms* (1918), and a laughing mechanical figure in *The Circus* (1928). In discussing Chaplin's use of pathos, Gerald Mast points out Chaplin's poignant use of flowers as metaphors—surrogates for beautiful heroines Charlie cannot possess, and as fragile and transitory as love. While these memorable sequences may serve a metaphoric or thematic function, they do little to advance the plot.

Other classic shtick associated with a specific comic persona includes the surrealist sight gags of Harpo Marx, such as when he pulls a blowtorch from a magic coat in *Duck Soup* (1933); Stan Laurel (1890–1965) and Oliver Hardy's (1892–1957) tit-for-tat exchanges of comic violence with any number of antagonists, as when they destroy the house of frequent nemesis James Finlayson in *Big Business* (1929); and Bob Hope's (1903–2003) spoofing romantic banter with Dorothy Lamour (1914–1996) in the *Road* pictures: "Do you want me to kiss you now, or should I tease you for a while?" (*Road to Rio*, 1947). The comic word games of Danny Kaye (1913–1987) are a key to his comedy shtick, especially in the delightful *The Court Jester* (1956), one of the best comic films ever made, in which he must remember, "the pellet with the poison's in the vessel with the pestle." In contrast, essential to Harold Lloyd's (1893–1971) persona is visual "thrill comedy," exemplified by his hanging from

Charlie makes a meal of his shoes in* The Gold Rush *(Chaplin, 1925). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

the clock in *Safety Last* (1923) and the skyscraper ledge scenes in *The Sin of Harold Diddlebock* (1947), neither of which involved trick photography. Of central importance to more modern comedy is Bob Hope's groundbreaking ability to move between the most incompetent of comic antiheroes and the cool, egotistical wise guy who purrs with satisfaction upon seeing himself in a mirror. Hope's comic duality complements modern humor's frequent fascination with the schizophrenic, especially for Hope's disciple Woody Allen (b. 1935). In contrast, Robin Williams's (b. 1951) shtick is dependent upon "saturation comedy," with seemingly improvisational-like stand-up material crammed with cultural references used to render his screen character, such as his comically crazed disc jockey in *Good Morning, Vietnam* (1987), where his manic radio monologues are both funny and somehow pertinent to the insanity that was the Vietnam War.

Besides the clown's specific shtick, there are three basic components to the personality-comedian approach. First, there is a penchant for physical comedy, which Walter Kerr (1967) succinctly defines as being a prisoner of one's body. Thus, besides the obvious pratfalls or sight gags one associates with Chaplin's Tramp or Jacques Tati's (1909–1982) Monsieur Hulot, personality comedians often simply look funny. Through costume, makeup, shape, or fluid contortions of face and body (best showcased today by Jerry Lewis's successor, Jim Carrey [b. 1962]), clowns telegraph their comedy. Their funny appearances are a key in the clown genre, even when the comic personality might be linked more closely to verbal humor as opposed to physical comedy. For instance, while the rapid-fire delivery of Groucho Marx is famous, it is more than a little dependent upon that mustache, hydraulic eyebrows, and distinctive stoop. Second, cinema clowns generally are underdogs who frequently exhibit comically incompetent behavior, such as when Laurel and Hardy try to put a radio on a less than user-friendly roof in *Hog Wild* (1930), or when Will

Ferrell (b. 1967) fails as a toymaker in the title role of *Elf* (2003). Even the normally dominating Groucho becomes an underdog when dealing with Harpo and Chico, as in their tour-de-force silly phone-answering sequence in *Duck Soup*. And third, outsider clowns frequently are nomadic. Fittingly, cinema's greatest clown, Chaplin, is linked closely to the picaresque through his alter ego, the wandering Tramp shuffling down life's highways. Not coincidentally, the inspired teaming of Bob Hope and Bing Crosby (1903–1977) reached its zenith in a series of *Road* pictures in which the duo comically roam the globe. The clown finds humor in new places and people through travel situations, from Harry Langdon's (1884–1944) cross-country walkathon in *Tramp, Tramp, Tramp* (1926) to Pee-Wee Herman's (Paul Reubens [b. 1952]) trip to the Alamo in *Pee-Wee's Big Adventure* (1985) and Steve Martin (b. 1945) and John Candy's (1950–1994) quest to get home in *Planes, Trains, and Automobiles* (1987). As the last title suggests, the mode of transportation itself sometimes can become joke: the machine-oriented Buster Keaton (1895–1966) led the way in this regard with his own ocean liner in *The Navigator* (1924) and in the ultimate nonstop train picture, *The General* (1927).

Most studios at some time have featured a prominent personality comedian. During the pioneering days of silent comedy, the pivotal fun factories were those of Mack Sennett (1880–1960) and Hal Roach (1892–1992), both of which released their films through Pathé, which was also the distributor for Max Linder's neglected early shorts. During the studio era, Paramount allowed its comedians more artistic freedom than other studios did, and because of this the Marx Brothers, Mae West (1893–1980), Hope and Crosby, and Martin and Lewis all did their best work there. While women have tended to be "straight" for male comics (Margaret Dumont [1882–1965] for the Marx Brothers, Paulette Goddard [1910–1990] for Charlie Chaplin), some female comics in addition to Mae West have had movie careers, including Martha Raye (1916–1994) and Lucille Ball (1911–1989), both of whom successfully carried their comedy over to television. In recent years there has been more opportunity for black comedians like Eddie Murphy (b. 1961), Cedrick the Entertainer (b. 1964), Queen Latifah (b. 1970), and Bernie Mac (b. 1958) to develop their comic persona in film.

POPULIST COMEDY

While clown comedy is the most traditional of the comic genres, dating from the beginning of cinema, populism came to the forefront during the Depression in the 1930s. The exemplar of populism is director Frank Capra (1897–1991), especially in his pivotal pictures *Mr. Deeds Goes to Town* (1936), *Mr. Smith Goes to Washington* (1939), *Meet John Doe* (1941), and *It's a Wonderful Life* (1946). This underdog genre embraces the belief that the superior and majority will of the common man is forever threatened by the usurping sophisticated evil few. Consequently, populist films frequently feature politician characters, including James Stewart's title character, a senator, in *Mr. Smith*, Loretta Young's congressional candidate in *The Farmer's Daughter* (1947), Kevin Kline as the president (and the president's double) in *Dave* (1993), and Chris Rock's presidential candidate in *Head of State* (2003).

Politics notwithstanding, Capra's *It's a Wonderful Life* represents the broadest microcosm of populist basics, from its celebration of family and traditional values to its embrace of personal sacrifice for the common good. Capra added a fantasy wrinkle by giving George Bailey (James Stewart) a guardian angel when he turns suicidal. The fantasy element is important because it makes the film's populist ideology more palatable to the viewers who otherwise might find the films too sentimental. Indeed, even when fantastic events do not take place, most populist interactions are so positive that the genre has been described as a fantasy of goodwill. Many classic sports comedies are populist in nature, including *The Natural* (1984), *Major League* (1989), and *The Rookie* (2001). Central to these and all populist underdog victories is the notion of a second chance, whether it is George Bailey getting his life back (and knowing its worth) in *It's a Wonderful Life*, or a man reconnecting with his lost father in *Field of Dreams* (1989)—a movie conceived as a baseball version of the Bailey story. Baseball also allows the modern populist film to keep alive the genre's celebration of America's pastoral roots.

Though Capra and populism owe a great deal to an American cracker-barrel humor that stretches from Ben Franklin (1706–1790) to Will Rogers (1879–1935), there is much about the genre that is international in nature. At its most fundamental, populism embraces unlikely victories and revitalized families, and especially the ties between fathers and children. Also, populists ultimately do the right thing. Therefore, such recent British comedies as *Billy Elliot* (2000) and *Bend It Like Beckham* (2002) may be considered as populist comedies, and even the offbeat French film *Amelie* (*Le Fabuleux destin d'Amélie Poulain*, 2001), in which the title character (Audrey Tautou) so inventively assists others that her efforts ultimately lead to her own special rewards, is populist in spirit.

DARK COMEDY

It might be said that populism's mirror opposite is dark or black humor. This always provocative form of comedy emphasizes three interrelated themes: man as beast, the

CHARLIE CHAPLIN

b. Charles Spencer Chaplin, London, England, 16 April 1889, d. 25 December 1977

Coming from roots in the music hall tradition, Charlie Chaplin is easily the most significant of all screen comedians. Indeed, he is often called cinema's greatest figure, comic or otherwise, by film scholars and the general public alike. Because of both the everyman universality of his Tramp character and the range of Chaplin's pantomime, he remains the standard against which all cinema clowns are measured. His ability to balance comedy and pathos, as at the close of *City Lights* (1931) when the blind girl finally sees but finds the benefactor Tramp wanting, is unparalleled. This blend has become an elusive goal for other comedians from Harry Langdon to Jerry Lewis. Chaplin wrote, directed, scored, starred in, and produced his own films. Many film comedians have since failed in their attempts to equal this accomplishment, from Langdon in the silent era to Eddie Murphy in *Harlem Nights* (1989).

Chaplin's art is clearest when contrasted with his contemporary comic rival, Buster Keaton. While Keaton's world often involves doing battle with machines and/or nature, Chaplin's comic wars are with other men and society. For instance, in *The Pilgrim* (1923) Chaplin pantomimes the story of David and Goliath—a situation that informs all of Charlie's stories. Also, the epic quality of Keaton's comedy contrasts sharply with the intimacy of Chaplin's metamorphosis of small, inanimate objects, the most brilliant example of this being the fanciful forked dinner rolls that suddenly become dancing feet in *The Gold Rush* (1925). While Keaton's world is often about a cerebral take on twentieth-century absurdity, Chaplin's oeuvre is all about heartfelt nineteenth-century romanticism, from the films with perennial short-subject actress Edna Purviance such as *The Immigrant* (1917) to the plucky gamin played by Paulette Goddard in *Modern Times* (1936) to Claire Bloom in *Limelight* (1952).

Chaplin's legacy keys upon the genre of personality comedy, but he was also a pivotal architect of dark comedy. There was always an undercurrent of black humor in Charlie's pictures, as in his thoughts of pitching the baby down the sewer in *The Kid* (1921). But with *The Great Dictator* (1940) and *Monsieur Verdoux* (1947), Chaplin produced two pioneering classics of dark comedy. In *Verdoux*, his first complete break with the Charlie-the-Tramp persona, Chaplin plays a character who makes a business of marrying and then murdering little old ladies.

Chaplin also cofounded United Artists, a distribution company for independent productions, with film pioneers Douglas Fairbanks, Mary Pickford, and D. W. Griffith. But, his shocking persona in *Monsieur Verdoux* alienated many fans, and in the midst of Cold War hysteria Chaplin, who had never become a US citizen, was barred in 1952 from re-entering the country. Of his last few films, *Limelight* is noteworthy as his summary statement on the power of comedy.

RECOMMENDED VIEWING

The Immigrant (1917), *Shoulder Arms* (1918), *The Kid* (1921), *The Pilgrim* (1923), *The Gold Rush* (1925), *The Circus* (1928), *City Lights* (1931), *Modern Times* (1936), *The Great Dictator* (1940), *Monsieur Verdoux* (1947), *Limelight* (1952)

FURTHER READING

Chaplin, Charles. *My Autobiography*. New York: Simon & Schuster, 1964.

Chaplin, Charles, Jr., with N. Rau and M. Rau. *My Father, Charlie Chaplin*. New York: Random House, 1960.

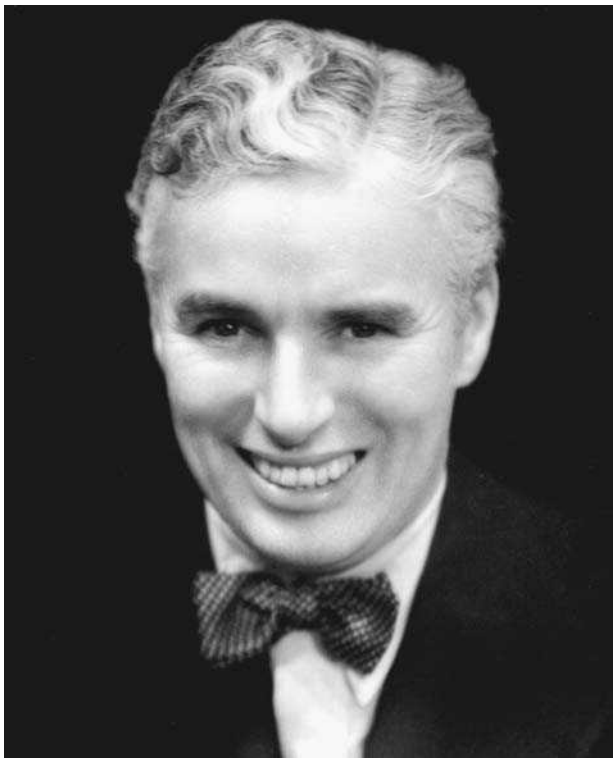
Gehring, Wes D. *Charlie Chaplin: A Bio-Bibliography*. Westport, CT: Greenwood Press, 1983.

Maland, Charles. *Chaplin and American Culture: The Evolution of a Star Image*. Princeton, NJ: Princeton University Press, 1989.

Robinson, David. *Chaplin: His Life and Art*. New York: McGraw-Hill, 1985.

Wes D. Gehring

absurdity of the world, and the omnipresence of death. While populism views human nature as inherently good and the world as rational, with life after death, the blackly comic worlds of *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964) and *Catch-22* (1970) typically make life out to be a cosmic joke. At its essence, dark humor skewers society's most sacred serious subjects—especially death. For instance, what could be more seemingly tasteless than comedy based on teen suicide, as in *Harold and Maude* (1971) and *Heathers* (1989)? Both



***Charlie Chaplin in 1936, the year of* Modern Times.**
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

films depict a dysfunctional family, which is typical of the genre; *Igby Goes Down* (2002) features teenage brothers assisting in the suicide of their mother, in a more recent variation on this theme.

In black comedies randomness is as prevalent in suicides as in the frustrating lives that drive characters to desperation. *Reuben, Reuben* (1983) documents an accidental suicide (an overwhelmed writer dies by accidental hanging after he decides to abort the suicide attempt), and in *Crimes of the Heart* (1986) Sissy Spacek's off-center child of the South fails at many attempts at suicide, then decides against it, only to accidentally knock herself out trying to remove her head from the oven. Unlike populism, which preaches hope even in death, the message of dark comedy is that there is no message. The genre has been described as "beyond a joke" or "anticomedy" because it fights the new beginnings associated with most types of laughter. Black humor further keeps its audience on edge ("Am I supposed to be laughing here?") by often fragmenting its narrative, as in *Slaughterhouse-Five* (1972) and *Pulp Fiction* (1994).

Dark humor was fueled by the writings of Charles Darwin (1809–1882) and Sigmund Freud (1856–1939), whose works helped accelerate the decentralization of the individual in the grand scheme of things. Darwin's then-revolutionary claims about evolution and Freud's emphasis on the once-taboo subject of sexuality and the unconscious provide a solid foundation for black comedy. Freud was fascinated by this genre, as in the tale of the fellow heading for the gallows who asked for a neckerchief to guard against catching a cold. For Freud, dark comedy was a defense mechanism against the inevitability of death.

Like life, dark comedy is disjointed. It keeps the viewer off balance with shock effects that are visual, such as the leg protruding from the wood shredder in *Fargo* (1996) by Joel (b. 1954) and Ethan Coen (b. 1957), and/or auditory, as in Malcolm McDowell's warbling of Gene Kelly's beloved standard "Singin' in the Rain" as he stomps people to death in *A Clockwork Orange* (1971). Indeed, black humor is the only film genre (comic or otherwise) that uses a musical score at cross purposes to the visual, as in the *Harold and Maude* funeral scene where the removal of a coffin runs into a John Philip Sousa–playing marching band that just happens to be passing the church. This edgy genre offers conflicting cues to the viewer instead of simply reinforcing the status quo (as for example, violin music would in a romantic comedy).

More controversial is how black humor treats institutions of the establishment such as psychiatry, religion, and the military, which routinely insist that this is a rational world. *Harold and Maude* effectively skewers each one when the troubled teen Harold (Bud Cort) repeatedly says that a counseling trio (a priest, a psychiatrist, and an uncle in the army) do not have a clue about life. The damaging "guidance" they offer recalls Raymond Durgnat's suggestion that whenever sanctimonious society suggests how sacred life is to us, we are drawn to dark comedies that showcase death and destruction (*The Crazy Mirror*).

While there have always been cinematic dark comedies, *Dr. Strangelove* brought the genre to center stage. Throughout the 1960s, America's interest in black humor was further fueled by growing social disillusionment, and there were dark-humor movements in both 1960s stand-up comedy (Lenny Bruce, George Carlin) and literature (Joseph Heller, Kurt Vonnegut). But there was a long tradition to draw upon, given the horrors of World War II. Chaplin produced two watershed dark comedies at this time—*The Great Dictator* (1940), his take on Hitler, followed by the urbane Bluebeard tale *Monsieur Verdoux* (1947). The latter picture was the catalyst for a series of black-comedy gems from the genre's most honored studio—England's Ealing. From *Kind Hearts and Coronets* (1949) to *The Ladykillers* (1955), Ealing specialized in amiable dark humor. England has long had a proclivity for this genre, from

M. Hulot (Jacques Tati) in the center of* Trafic *(*Traffic*, Tati, 1971). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

the casual killing of royal wives in *The Private Life of Henry VIII* (1933) to the inspired mayhem of the Monty Python movies—especially *Life of Brian* (1979), the irreverent religious parable that parallels the story of Christ. Quentin Tarantino (*Pulp Fiction*), the Coen brothers (*Fargo*), and Paul Thomas Anderson (*Boogie Nights*, 1997, and *Magnolia*, 1999) are the new American *auteurs* of dark comedy, and Guy Ritchie (*Lock, Stock, and Two Smoking Barrels*, 1998, and *Snatch*, 2000) has continued the tradition in England.

PARODY

Parodies replicate the familiar elements of a given genre, *auteur*, or specific work, and at the same time subject it to a fresh comic twist. These spoofing variations are demonstrated best by Mel Brooks (b. 1926): his *Blazing Saddles* (1974) is a takeoff on westerns; *High Anxiety* (1977) tweaks the mystery-thrillers of Alfred Hitchcock (1899–1980); and *Young Frankenstein* (1974) warmly kids Universal's horror films of the 1930s. Parody is often confused with satire, which aggressively attacks the flaws and follies of society, as in *Wag the Dog* (1997), a biting examination of a Clintonesque president using a nonexistent (staged) war to distract the public from a sex scandal. Parody is essentially *affectionate* in nature, without satire's goal of offering a corrective to behavior.

Parody has been around since cinema's beginning. The comic pioneer Mack Sennett was at his best when spoofing the melodramatic adventure pictures of his mentor, D. W. Griffith (1875–1948). Sennett's *Teddy at the Throttle* (1916) poked fun at Griffith's penchant for the last-minute rescue, as in the close of the controversial classic *The Birth of a Nation* (1915). While it usually has a specific target, the spoof film is peppered with eclectic references to other "texts." Although *Airplane!* (1980) makes parodic mincemeat of the *Airport* movies of the 1970s, it also pricks films from other genres, as in the opening credit, which deflates *Jaws* (1977), and the lovers' beach scene, which skewers *From Here to Eternity* (1953).

Parody is often enhanced by various direct links to earlier films. For example, Brooks was able to locate and use the original laboratory sets from the 1931 *Frankenstein* in his *Young Frankenstein*. Moreover, he further replicated the look of the period by shooting his spoof in black and white and using 1930s techniques such as the iris-out and the wipe. Sometimes casting also adds to the parody interest. The Bob Hope spoof of what would become known as *film noir*, *My Favorite Brunette* (1947) casts celebrated *noir* performer Alan Ladd in a key scene. Similarly, Hope's western spoof *Alias Jesse James* (1959) closes with a corral full of sagebrush cameos ranging from Jay Silverheels (Tonto of *Lone Ranger* fame) to Gary Cooper, an actor often associated with the genre. Spoofing artists also recycle old film footage, as in *Dead Men Don't Wear Plaid* (Carl Reiner, 1982), which inserts extensive footage from numerous 1940s *noir* masterworks so that Steve Martin seems to interact with a who's who of the genre, including Humphrey Bogart and Alan Ladd. Similarly, Marty Feldman's *The Last Remake of Beau Geste* (1977) had the comedian interacting, via old footage from *Beau Geste* (1939), with Gary Cooper.

Beyond mainstream parody is an edgier type that fluctuates between spoofing deflation and reaffirmation of the genre under attack; ironically, these parodies are often grouped into the genres they target. A perfect example is *An American Werewolf in London* (John Landis, 1981), in which broad parody (such as the use of the songs "Bad Moon Rising" and several versions of "Blue Moon") alternates with shocking horror (graphic violence and painfully realistic werewolf transformations). This produces a fascinating tension between genre expectations (in this case, horror genre expectations) and parody that is comic without generic deflation. The *Scream* trilogy (Wes Craven, 1996, 1997, 2000) works in a similar way but adds an increasingly popular parodic component, referential self-consciousness, with its characters talking about horror film characters.

ROMANTIC COMEDY

Whereas romantic and screwball comedy both have fun with the courtship process, romantic comedy is serious about love itself, and screwball comedy treats it as a joke. Consequently, at the heart of many romantic comedies are the painful realities that come from opening one's self to love. The men (Tom Hanks and David Duchovny) are devastated by the deaths of their beloved wives at the beginnings of *Sleepless in Seattle* (1993) and *Return to Me* (2000), respectively. In *Love Affair* (1939) and its two remakes, *An Affair to Remember* (1957) and *Love Affair* (1994), a nearly fatal automobile accident causes a misunderstanding that almost sabotages a fragile chance for love.

Although romantic comedy is usually traditional in its take on courtship, both romantic partners tend to be hesitant in their maneuvering toward couplehood. Although the man typically plays the catalyst, he often simply has to grow up. This is the scenario in such staples of the genre as *10* (1979), *The Sure Thing* (1985), *When Henry Met Sally . . .* (1989), and *High Fidelity* (2000). In some stories the man has to work through other issues, such as mental illness in *As Good as It Gets* (1997), and the discovery that one's lover received a heart transplant from his late wife in *Return to Me*.

Romantic comedy's predisposition for serious or melodramatic overtones need not go beyond the pain associated with the search for love. The title character of *Sabrina* (1954) attempts suicide when the hurt over romance becomes more than she can stand. Sometimes the genre's quiet desperation has overtones of Cyrano de Bergerac, where concerns about appearance derail romance, as with the low self-esteem of Abby in *The Truth About Cats and Dogs* (1996), or in the modern *Cyrano* story, *Roxanne* (1987), in which Steve Martin sports a beak that would have impressed Jimmy Durante (1893–1980). *Never Been Kissed* (2000) provides a quick-witted crash course in romantic pain as the heroine revisits an assortment of failed relationships.

A pivotal component of romantic comedy is the affectionate celebration of love by older couples; an example is the romantic testimonials that pepper *When Harry Met Sally. . . .* Not surprisingly, these older players sometimes double as matchmakers, as in *I.Q.* (1994) and *Return to Me*. Sometimes these figures become poignant agents in unexpected ways. For instance, in *Love Affair* and its two remakes, the close relationship between the male lead and his grandmother is central to the love story. In each film the heroine falls for a playboy, but it is not until she sees him through the eyes of this adoring grandmother that he becomes relationship material.

Ultimately, Jack Nicholson's line from *As Good as It Gets*, "You make me want to be a better person," could be a mantra for the genre. Unlike screwball comedy, which puts up a funny be yourself fight to and avoids comic rigidity, romantic comedy is about changing and embracing a broader humanity. In *Woman of the Year* (1942) and *Adam's Rib* (1949), the best of the Katharine Hepburn (1907–2003) Spencer Tracy (1900–1967) classic teamings in the genre, the heroine has to rectify behavior that threatens her marriage. In both stories her career drive and her patently regal manner have gotten in the way of being a good spouse. This defrosting of the ice-goddess persona, which became a Tracy-Hepburn theme, had its start in the memorable romantic comedy *The Philadelphia Story* (1940).

WOODY ALLEN

b. Allen Stewart Konigsberg, Brooklyn, New York, 1 December 1935

After Charlie Chaplin, Woody Allen is the most significant comedy *auteur* in American film history. For more than thirty years Allen, like Chaplin, has written, directed, and starred in groundbreaking comedies at the rate of nearly a film a year since his first movie, *What's New, Pussycat?* (1965). Allen also has demonstrated a gift for literary humor, and his writing for *The New Yorker* magazine resulted in three well-received books: *Getting Even* (1971), *Without Feathers* (1975), and *Side Effects* (1980). He started his career as a gag writer for Sid Caesar and in 1961 began to perform his own material as a stand-up comic in clubs, on records, and on college campuses.

After having been disappointed at the treatment of his script for *Pussycat*, Allen assumed the role of director for the first time with *Take the Money and Run* (1969). Similar to Chaplin's tramp in *Modern Times* (1936), Allen's screen persona is the urban antihero derailed by modern life. But for all his admiration of Chaplin, Allen's screen character borrows more from Bob Hope, who in the 1940s helped to usher in a new breed of personality comedian, one who fluctuated between the most incompetent of comic antiheroes and the cool, egotistical wise guy. In *Sleeper* (1973) Allen even sounds like Hope, with comic lines such as "We're here to see the nose. We hear it's running."

While Allen's greatest legacy is as a personality comedian who flirts with art-house issues, especially the topics showcased in *Love and Death*, Allen is also a pivotal auteur of modern romantic comedy. His multiple-Oscar®-winning film *Annie Hall* (which won awards for Best Picture, Direction, and Writing) is perhaps the most influential romantic comedy in the second half of the twentieth century. The increasingly intellectual angst of Allen's urban misfit initially showcased a great deal of visual comedy, whether trying to play a cello in a marching band (*Take the Money and Run*, 1969); weathering the delightfully nervous meeting of a blind date (*Play It Again, Sam*, 1972); or trying to catch runaway lobsters and kill spiders (*Annie Hall*, 1977).

Although clowning and romantic comedy are his greatest strengths, he is equally capable of such diverse pictures as *Interiors* (1978), a Bergmaneque chamber drama, the Buster Keaton–like fantasy *The Purple Rose of Cairo* (1985), and *Crimes and Misdemeanors* (1989), a darkly comic work on the nature of morality and conscience reminiscent of Chaplin's pioneering black comedy *Monsieur Verdoux* (1947). Still, Allen's importance to American comedy cannot be emphasized strongly enough. Like another of Allen's heroes, Robert Benchley, Allen could juggle writing for *The New Yorker* and create inspired film comedy; but not even Benchley wrote and directed his own features. Unfortunately, again like Chaplin, scandals in Allen's personal life have distracted audiences from his art and diminished his fan base.

RECOMMENDED VIEWING

Take the Money and Run (1969), *Bananas* (1971), *Play It Again, Sam* (1972), *Sleeper* (1973), *Love and Death* (1975), *Annie Hall* (1977), *Manhattan* (1979), *Stardust Memories* (1980), *Broadway Danny Rose* (1984), *The Purple Rose of Cairo* (1985), *Hannah and Her Sisters* (1986), *Radio Days* (1987), *Crimes and Misdemeanors* (1989), *Bullets Over Broadway* (1994), *Everyone Says I Love You* (1996), *Deconstructing Harry* (1997), *Match Point* (2005)

FURTHER READING

Allen, Woody. *The Complete Prose of Woody Allen*. Aveval, NJ: Wings Books, 1994.

Bjorkman, Stig. *Woody Allen on Woody Allen: In Conversation with Stig Bjorkman*. New York: Grove Press, 1993.

Lax, Eric. *Woody Allen: A Biography*. New York: Knopf, 1991.

Schickel, Richard. *Woody Allen: A Life in Film*. Chicago: Ivan R. Dee, 2003.

Yacowar, Maurice. *Loser Take All: The Comic Art of Woody Allen*. New York: Frederick Ungar, 1979.

Wes D. Gehring

SCREWBALL COMEDY

Screwball comedy is perhaps the most misunderstood of the comic genres. More than merely outrageous comedy, screwball comedy is essentially a spoof of romantic comedy. A second cousin to farce, screwball comedy flowered during the Great Depression, when the new censorship code (1934) necessitated sex comedies without sex. In the topsy-turvy Depression era the old

Woody Allen as the jester in* Everything You Always Wanted to Know About Sex but Were Afraid to Ask *(Allen, 1972).
EVERETT COLLECTION. REPRODUCED BY PERMISSION.

"boy-meets-girl" formula was turned on its ear, with screwball comedy presenting a zany, woman-dominated courtship of a male who often is unaware that open season has arrived.

A popular screwball formula has an antiheroic male who is under the thumb of a dominating fiancée, only to be liberated by a free-spirited female. A signature example of this is Howard Hawks's *Bringing Up Baby* (1938), in which a paleontologist played by Cary Grant is henpecked by the fittingly named fiancée, Miss Swallow (Virginia Walker), then romantically rescued from deadly rigidity by the livewire, Susan Vance (Katharine Hepburn). That film was inventively remade by director Peter Bogdanovich as *What's Up, Doc?* (1972), and there have been countless variations on the story—the most brilliant being *Arthur* (1981) by writer-director Steve Gordon, with Dudley Moore as a lovable lush.

The genre's free-spirited heroine exercises her own control over the screwball male. Stanley Cavell (1981) likens her power position to that of a director within the picture. An example is Jean Harrington's (Barbara Stanwyck) running commentary on the progress of the handsome but awkward and naïve Charles Pike (Henry Fonda), reflected in her makeup mirror, as he enters the ship's dining room in *The Lady Eve* (1941). She ultimately asserts control by tripping her prey and dazzling him with sex appeal. The year before, in *My Favorite Wife* (1940), Ellen Wagstaff Arden (Irene Dunne) directs her husband (Grant) on what to say and do when telling his second wife that spouse number one (Dunne) has returned from the grave.

Laughter (1900), the landmark theory of comic superiority by the French philosopher Henri Bergson (1859–1941), anticipates screwball comedy in typing comic character development as "absentmindedness," "inversion," and role-switching (pp. 68, 174–175). Bergson all but describes the absent-minded professor, a central male figure in screwball comedy from Grant's roles in *Bringing Up Baby* and *Monkey Business* (1952) to similar characters played by James Stewart in *Vivacious Lady* (1938), Henry Fonda in *The Lady Eve*, Gary Cooper in *Ball on Fire* (1941), and Ryan O'Neal in *What's Up, Doc?*

Diane Keaton and Woody Allen search for love in* Annie Hall *(Allen, 1977). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

But even without a sheepskin, screwball males tend to be absent-minded antiheroes who add to their own (comic) frustration by trying to be rational in an irrational world. Bergson's "inversion" is apparent in the screwball formula's dominant woman, instead of the demure heroine normally associated with romance. The male is first victimized and then rescued by this strong, free-spirited woman. Appropriately, the birth and initial success of screwball comedy was tied to a period of transition in American humor when the antihero was in ascendancy over the capable cracker-barrel figure. Coincidentally, early literary proponents of the antihero, such as James Thurber (1894–1961), also showcased this phenomenon in the "battle of sexes," which provided more fodder for screwball comedy.

Other themes that carried over from the Depression era include screwball comedy's fascination with the idle rich, and with the eccentric romantic couplings of members of different social classes, as with the characters played by Claudette Colbert and Clark Gable in *It Happened One Night* (1934) and Dudley Moore and Liza Minnelli in *Arthur*. As the title of *Nothing Sacred* (1937) suggests, while these films love to spoof romance, they do often end happily, ultimately endorsing love. Cavell refers to a number of these films as "comedies of remarriage," a genre in which the woman is married and the thrust of the plot is not to bring the central pair together but reunite them after separation and divorce (Cavell, 1981). Other subjects satirized by screwball comedy range from the aforementioned academics to professions such as journalism (*His Girl Friday*, 1940, and *Runaway Bride*, 1999), the law (*The Awful Truth*, 1937, *All of Me*, 1984), and even cinema itself (*The Princess Comes Across*, 1936, and *America's Sweethearts*, 2001).

For many the comedy genres are not as impressive as the self-conscious angst of serious drama. But in the final analysis, comic art seems so much more honest and universally pertinent to the various hurts we all quietly (and sometimes not so quietly) suffer. And by topping it off with a comedy-produced smile of recognition, these various formulas for funny gift us with a minor victory we might not otherwise have known.

SEE ALSO *Genre; Parody; Populism; Romantic Comedy; Screwball Comedy; Slapstick Comedy*

FURTHER READING

Bergson, Henri. *Laughter* [1900]. In *Comedy*, by George Meredith. Garden City, NJ: Doubleday, Anchor, 1956.

Cavell, Stanley. *Pursuits of Happiness: The Hollywood Comedy of Remarriage*. Cambridge, MA: Harvard University Press, 1981.

Durgnat, Raymond. *The Crazy Mirror: Hollywood Comedy and the American Image*. New York: Horizon Press, 1970.

Freud, Sigmund. *Jokes and Their Relation to the Unconscious*. New York: Norton, 1963. [1905].

Gehring, Wes D. *Dark Comedy: Beyond Satire*. Westport, CT: Greenwood Press, 1996.

———. *Romantic vs. Screwball Comedy: Charting the Difference*. Lanham, MD: Scarecrow Press, 2002.

———. *The World of Comedy: Five Takes on Funny*. Davenport, IA: Robin Vincent, 2001.

Jenkins, Henry. *What Made Pistachio Nuts? Early Sound Comedy and the Vaudeville Aesthetic*. New York: Columbia University Press, 1993.

Karnick, Kristine Brunovska, and Henry Jenkins, eds. *Classical Hollywood Comedy*. New York and London: Routledge and American Film Institute, 1994.

Kerr, Walter. *Tragedy and Comedy*. New York: Simon & Schuster, 1967.

King, Geoff. *Film Comedy*. London: Wallflower Press, 2002.

Leach, Jim. "The Screwball Comedy." In *Film Genre: Theory and Criticism*, edited by Barry K. Grant, 75–89. Metuchen, NJ: Scarecrow Press, 1977.

Mast, Gerald. *The Comic Mind: Comedy and the Movies*. Indianapolis, IN: Bobbs-Merrill, 1973.

Neale, Steve, and Frank Krutnick. *Popular Film and Television Comedy*. New York and London: Routledge, 1990.

Weales, Gerald. *Canned Goods as Caviar: American Film Comedy of the 1930s*. Chicago: University of Chicago Press, 1985.

Wes D. Gehring

COMICS AND COMIC BOOKS

Both comics and cinema had important forebears in the mid-nineteenth century, but they emerged roughly contemporaneously in the 1890s. Each medium was quickly adopted as a mode of popular visual narrative, sharing a common history of being perceived as inferior aspects of early-twentieth-century mass culture. While many filmmakers sought to cast off these low associations through the construction of middle-class movie palaces and adaptations of classic works of literature, for the most part comics maintained their association with children's media. Thus, film underwent a thorough modernizing process, but comics, for the most part, did not. The history of these popular forms in the twentieth century can be read as film's rise from suspect technology to prominence as the most important art form of the age while comics retained their original degraded status and have rarely, albeit increasingly, been accorded the status of art.

COMIC STRIPS ON FILM

The forerunners of comic books in the United States were newspaper comic strips, and filmmakers were quick to capitalize on many of their successes. Appearing nationally in the pages of hundreds of daily newspapers, the best-known comic strips were an integral part of the everyday culture of millions of Americans. Moving the antics of these characters to the screen was an obvious way to launch successful film franchises. Starting in 1902, for example, Biograph created a series of film versions of Frederick Burr Opper's *Alphonse and Gaston* comic strip. In 1904, Edwin S. Porter (1870–1941) directed an adaptation of Richard F. Outcault's *Buster Brown*, and in 1915 Larry Semon (1889–1928) directed a version of George McManus's popular strip about Irish immigrants, *Bringing Up Father*. Based on the comic strip by Chic Young, Columbia released twenty-eight *Blondie* films starring Penny Singleton (1908–2003) and Arthur Lake (1905–1987) between 1938 and 1950, making it the most successful film series that originated from golden-age comic strips. These films demonstrated the extent to which popular comic strips could be successfully adapted to the screen in the studio era.

Not all strips, however, were the subject of their own features. The ongoing nature of many newspaper comic strips, particularly action-adventure strips, were strongly suggestive of weekly film serials. Among the most notable strip that was adapted to the screen in this way was *Ace Drummond*, which became a thirteen-part Columbia live-action serial (1935–1940) based on the strip by Eddie Rickenbacker. Chester Gould's extremely popular strip, *Dick Tracy*, was the source for three Republic serials in the 1930s and 1940s, as Alex Raymond's *Flash Gordon* was for five Universal serials starring Buster Crabbe.

Serials also drew on the newly emergent comic book format. The first popular comic book characters, Superman and Batman, were created in 1938 and 1939 respectively, in the midst of the serial era. Batman was the subject of a relatively unsuccessful Columbia serial in 1943 and remained neglected until the 1966 television show and its spin-off feature. Superman, portrayed by Kirk Alyn (1910–1999) in a 1948 serial, was a larger transmedia success after the comic book had already spun off a newspaper comic strip, a radio show, and a series of animated short films. These Fleischer Studios *Superman* shorts were not the only animated films based on popular comic strips of the period. Beginning in 1913, Bud Fisher's strip *Mutt and Jeff* became the subject of more

than three hundred animated shorts, some of which were directed by the cartoonist himself. A similarly enduring series of animated films was derived from the Popeye characters created by Elzie C. Segar. Fleischer Studios created 234 *Popeye* shorts between 1933 and 1957, making Popeye one of the most enduring characters in animation history. It is likely that the animated versions of the Popeye characters are now far better known than the original source material.

The adaptation of comic strip characters has continued despite the demise of the serial form and the cinematic animated short. Since the 1990s, many adaptations have sought to expand the typical three-panel daily gag into a full-length feature. This is often accomplished by filmmakers who attempt to capture the spirit of the source material without being faithful to the short's formal structure. *Dennis the Menace* (Nick Castle, 1993) strings together a plot from a variety of stock situations featured in Hank Ketcham's long-running single-panel daily strip. Similarly, *Garfield* (Peter Hewitt, 2004) expands on the primary themes of Jim Davis's extremely popular gag strip. Arguably, the most successful films of this type were the *Addams Family* films (1991 and 1993) directed by Barry Sonnenfeld (b. 1953), which were based on *The New Yorker* cartoons of Charles Addams. The success of these films, however, may be more dependent on the sensibility of the television show (1964–1967) that was also derived from Addams's work.

Strips with stronger continuities have also been the subject of feature films, often with palpable nostalgic feelings about them that are derived not only from the strips themselves but also from the derivative media. It is striking, for example, that three golden-age comic strips that were adapted as serials or shorts later became features. In 1980, Mike Hodges (b. 1932) directed *Flash Gordon*, an homage to both the Alex Raymond strip and the famous serials that it had inspired. That same year Robert Altman (b. 1925) directed an adaptation of *Popeye* using a screenplay by *Village Voice* cartoonist Jules Feiffer (b. 1929) that stayed closer to the sensibility of the Segar comic strip than to the better-known Fleischer cartoons. In 1990, Warren Beatty (b. 1937) directed and starred in a hyperstylized version of *Dick Tracy* that paid close attention to the unique visual styling of Gould's comic strip.

AMERICAN COMIC BOOKS ON FILM

The relationship between comics and film has been explored further by filmmakers inspired not by newspaper strips but by comic books. Since the end of World War II, American comic books have been dominated by the superhero genre, and the last decades of the twentieth century saw an explosion of superhero-related movies as major summer releases, beginning in 1978 with the version of *Superman* by Richard Donner (b. 1930), starring Christoper Reeve, and its assorted sequels. The superhero blockbuster was elevated to another level in 1989 with the version of *Batman* by Tim Burton and its three sequels in the 1990s and a fourth in 2005. Both film series were financed by Warner Bros., a division of TimeWarner, and based on characters published by DC Comics, another division of TimeWarner. These synergistic films set the standards for future superhero movies and were followed by a host of imitators, many of which were inspired by lesser-known characters published by smaller comic book companies. These included *The Crow* (1994), *Tank Girl* (1995), *Judge Dredd* (1995), *Barb Wire* (1996), *Men in Black* (1997), *Spawn* (1997), *The League of Extraordinary Gentlemen* (2003), and *Hellboy* (2004).

During the superhero film explosion of the 1990s, the rights to many popular characters published by Marvel Comics were tied up with small, independent film companies that were unable to bring the characters to the screen. By the end of the decade, however, Marvel had regained these rights and began to license its characters in a wide array of films. The most popular of these were *X-Men* (Bryan Singer, 2000 and 2003) and *Spider-Man* (Sam Raimi, 2002 and 2004). Less successful were *Daredevil* (2003), *The Punisher* (2004), and the adaptation of *Hulk* (2003) directed by Ang Lee (b. 1954).

Despite the centrality of the superhero in postwar American comic book production, a number of other genres have been fruitfully explored, and many nonsuperhero comic books have been adapted to film. Children's comics, for example, have been the basis of several works, often nostalgically reviving classic comic book characters long after they had ceased to be published. Harvey Comics published the long-running *Richie Rich*, which was the source for a 1994 film by the same name, and in 2001 Archie Comics's *Josie and the Pussycats* was adapted to the screen.

In a very different tradition, the underground comics revolution of the 1960s resulted in a spate of adult-themed films rooted in their subversive style. Among the best-known of these works is *Fritz the Cat* (1972) and its sequel, *The Nine Lives of Fritz the Cat* (1974), by Ralph Bakshi (b. 1938). These were based on the character created by the cartoonist Robert Crumb (b. 1943), who was so appalled by Bakshi's films that he killed off the comic book form of the character in an attempt to distance himself from Bakshi's version. Post-underground comics were also the source material for films, including Altman's *O. C. and Stiggs* (1987), based on the *National Lampoon*–published comic strip, and *American Splendor* (2003), based on Harvey Pekar's autobiographical comic

Christopher Reeve leaps tall buildings in a single bound in* Superman *(1978). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

book series. Other adult-targeted works based on comics in nontraditional genres include the Jack the Ripper story, *From Hell* (Hughes Brothers, 2001), based on the comic book by Alan Moore and Eddie Campbell, and *Ghost World* (2000), adapted for the screen by Daniel Clowes (b. 1961) from his own graphic novel.

COMIC BOOK FILMS IN EUROPE AND ASIA

While the United States is a global leader in the production of films based on comic strips and books, it is hardly the only player on the field. In Europe, for example, while not as widely respected as cinema, comics are more widely celebrated than they are in America. Despite this fact, fewer comic book series have been adapted to film. In the 1960s, Belgium's most celebrated comic book hero, Tintin, became the star of two live-action films starring Jean-Pierre Talbot (b. 1943) as the intrepid boy reporter. Tintin was later the subject of a series of animated films. Neither series was particularly successful, especially in relation to the overwhelming global popularity of the comic books. Perhaps the most famous comic-book-to-film transformation in Europe is *Barbarella* (Roger Vadim, 1968), with Jane Fonda (b. 1937) as Jean-Claude Forest's queen of the galaxy, now celebrated as a camp classic. At the turn of the century, the highly popular *Astérix* comic books by René Goscinny and Albert Uderzo were made into three French blockbusters: *Astérix et Obélix contre César* (*Asterix and Obelix vs. Caesar*, 1999), *Astérix et Obélix: Mission Cléopâtre* (*Asterix and Obelix: Mission Cleopatra*, 2002, and *Astérix et les Vikings* (*Asterix and the Vikings*, 2006). Similarly, Jean-Michel Charlier and Jean Giraud's revisionist western comic series, *Blueberry*, became a big-budget international coproduction starring Vincent Cassel (b. 1966) in 2004.

Another nation whose film culture is inextricably linked to its comics culture is Japan. The relationship between *manga* (Japanese comic books) and *anime* (Japanese animation) is very close, with popular comic books regularly transformed into animated series made for film and television, and popular films often re-created as comic book series. Exemplary in this area is the work of Osamu Tezuka, the most celebrated cartoonist in Japan, whose many works to have been adapted to film include *Hi No Tori* (*The Phoenix*, 1978), *Shin Tetsuwan Atom* (*Astroboy*, 1980), and *Kimba the White Lion* (1966).

Among the most popular of Japanese transmedia hits are *Akira* (1988) and the *Crying Freeman*, *Dragon Ball Z*, *Maison Ikkoku*, and *Silent Möbius* films of the 1980s and 1990s, among hundreds of other examples. Hayao Miyazaki (b. 1941) is one of the most famous filmmakers whose works, including *Kaze no tani no Naushika* (*Nausicaä of the Valley of the Winds*, 1984), are available as both comics and films. Manga series are also produced as live-action adaptations, though less often. One example is Kazuo Koike and Goseki Kojima's 9,000 page samurai epic, *Kozure Ôkami* (*Lone Wolf and Cub*), which was partially adapted as a series of six films between 1972 and 1974.

THE CARTOONIST-FILMMAKER CONNECTION

Artists like Miyazaki highlight the considerable overlap that exists between the realms of cinema and comics. A number of cartoonists have moved from the production of comic books to the creation of films in various capacities. As early as 1911, for example, Winsor McCay (1871–1934), creator of the comic strip *Little Nemo in Slumberland*, was experimenting with animation in films like *Little Nemo* and then *Gertie the Dinosaur* (1914). Other artists have taken on specialized roles in film production. One obvious example of overlap is the area of storyboarding, a specialization pursued by comic book artists like Paul Chadwick and Howard Chaykin at various points in their careers. A large number of cartoonists and comic book writers have written screenplays, including Jules Feiffer and Frank Miller (b. 1957). Cartoonists have also become film directors, though less frequently. The celebrated Yugoslavian cartoonist Enki Bilal (b. 1951), for example, wrote and directed three feature films: *Bunker Palace Hôtel* (1989), *Tykho Moon* (1996), and *Immortel (ad vitam)* (2004), based on his comics *La Foire aux Immortels* (*The Carnival of Immortals*) and *La Femme Piège* (*The Woman Trap*). Similarly, Sylvain Chomet (b. 1963) moved from comics to directing animated films, including the Academy Award®–nominated short *La Vieille Dame et les Pigeons* (*The Old Lady and the Pigeons*, 1998) and *Les Triplettes de Belleville* (*The Triplets of Belleville*, 2003).

While it is less common for filmmakers to move from film to comics, it is not unheard of. Significantly, Kevin Smith (b. 1970) used his fame as an independent filmmaker to establish a side career as the writer of the superhero comic book series *Daredevil* and *The Green Arrow*, and Joss Whedon (b. 1964) created his own comic book, *Fray*, based on his *Buffy the Vampire Slayer* film and television series. Perhaps the best-known filmmaker to work in comics was Federico Fellini (1920–1993), who authored two graphic novels with the artist Milo Manara (b. 1945): *Viaggio a Tulum* (1989) and *Il Viaggio di G. Mastorna* (1992).

The extent of the exchange between film and comics suggests the shared ancestry of the two media and the elements that bind them as visual narrative forms. While film has greatly outpaced comics in terms of developing material for audiences beyond children, recent comics-to-film adaptations, particularly in the superhero genre, indicate that much of the appeal for filmmakers in comics is precisely this affiliation with children's culture. At the same time, it is clear that the stage is only now set technologically for a vast explosion of films based on comic books. Advances in computer-generated animation and special effects since the mid-1990s have allowed filmmakers to capture the sense of the fantastic that is a hallmark of many successful comic book series. New developments such as the digital backlot promise to push this ability even further. Interestingly, two of the first four films created entirely on digital backlots were based on comic books and directed by the creators of those comics: *Immortel (ad vitam)* and *Sin City* (2005), which was directed by Frank Miller and Robert Rodriguez (b. 1968) and based on Miller's comic book series by the same name. As film technology changes, the distinctions between comics and film will continue to decrease.

SEE ALSO *Adaptation; Animation; Cartoons; Children's Films*

FURTHER READING

Daniels, Les. *Comix: A History of Comic Books in America*. New York: Outerbridge and Dienstfrey, 1971.

Fell, John L. *Film and the Narrative Tradition*. Berkeley: University of California Press, 1986.

Gravett, Paul. *Manga: Sixty Years of Japanese Comics*. London: Collins Design, 2004.

Jones, Gerard. *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book*. New York: Basic Books, 2004.

Sabin, Roger. *Adult Comics: An Introduction*. London/New York: Routledge, 1993.

Bart Beaty

CO-PRODUCTIONS

"Co-production" is a broad term that may apply to any form of co-financing or financial, creative, and technical collaboration involved in the production of a film. Co-productions have been notable at various points throughout cinema history and have proven to be a crucial means of feature film production in the world. European countries especially have used co-production as a strategy for making films with relatively high budgets and greater access to more markets, but there is no nation that does not now engage in co-production of one sort or another. Co-productions thus represent a dominant trend in film production that is increasingly global in orientation—to the detriment, some argue, of nationally or locally relevant cinematic traditions and cultures.

Manjunath Pendakur has usefully identified four categories of co-production: (1) public- and private-sector co-productions in a given country; (2) public- and private-sector co-productions of different countries; (3) private capital from different countries; and (4) treaty co-productions (1990). While co-productions, then, need not involve the participation of more than one country, the majority of films made under this rubric are understood to do so; in this sense, most films that are considered co-productions are in fact international co-productions. While the factors that have given rise to this type of filmmaking are varied, the presence of Hollywood cinema—as a threat and competitor, or as a facilitator and mutually beneficial collaborator—is a common thread that weaves its way through the history of and debates concerning co-productions.

"FILM EUROPE" AND THE EARLY SOUND FILM

Co-productions arose as a means to enhance collaboration between countries with small, struggling, or ambitious production industries so as to pool resources and compete in an international market with Hollywood cinema. The so-called Film Europe movement in the latter half of the 1920s was the first concerted effort in this regard. By guaranteeing to import each other's films, European film industries could expect higher box-office revenues, which could then be used to increase the production budgets of their films and potentially compete with American films. The German producer Erich Pommer (1889–1966) was at the forefront of the Film Europe movement. As head of Universum Film Aktiengesellschaft (Ufa), the single strongest film firm in Europe, Pommer encouraged the production of big-budget films (e.g. *Die Nibelungen* [*Siegfried/Kriemhild's Revenge*, 1924], *Tartüff* [*Tartuffe*, 1926], *Metropolis* [1927]), but Germany's market was too limited to recoup the high production costs. His negotiations in 1924 with one of the major French distributors yielded the first bilateral film import deal between two European countries. Over the next four years others followed, and the European film industries, with Germany, France, and Great Britain at the forefront, built the base for a cooperative continental market that slowly reduced the number of American imports and replaced them with European product.

The coming of sound to Europe in 1929 cut Film Europe short, but it also made possible the first wave of international co-productions. National import quotas or bans on foreign-language films in several countries marked sound films from the beginning as a potential threat to national culture and a problem for both the European and American film industries. The latter found it necessary to produce films adapted to national markets in order to satisfy the requirement for films in

other languages as well as to avoid import quotas, and it did so by producing multiple language versions, or MLVs. In 1930 American studios began to invest heavily in the European film industry to make MLVs, either by importing Europeans (or, in the case of the Latin American markets, Latin Americans) to Hollywood or by setting up production centers in Europe. The building by Paramount of a studio complex in Joinville near Paris is the most famous of these, in 1930 and 1931 turning out a total of 150 films in as many as 14 languages. Quickly, all the major American studios established similar facilities in Paris, London, and Berlin. The first MLV—*Atlantic* (*Titanic: Disaster in the Atlantic* in the United States)—was not, however, Hollywood produced, but European, a 1929 Anglo-German co-production directed by E. A. Dupont (1891–1956) in English and German at Elstree in England. European MLVs continued to be made throughout the early 1930s (*Die Dreigroschenoper/ L'Opéra de quat'sous* [*The Threepenny Opera*, 1930] and *Der Kongreß tanzt/Le Congrès s'amuse* [*The Congress Dances*, 1931] most notably), though the vast majority were produced under the auspices of Hollywood studios. While MLV production was dropped in the mid-1930s for the cheaper solutions of dubbing or subtitling, it is noteworthy as the first concerted period of international co-production in cinema history.

THE POSTWAR ERA

The next major period of co-productions extended from the end of the 1940s to the mid-1970s. With the direct assistance of the US government, Hollywood corporations formed the Motion Picture Export Association of America (MPEAA) in September 1945 to expand markets and lobby for international free trade of American films. A series of agreements between the United States and the western European nations at first allowed for the almost unchecked flow of American films onto the screens of a reconstructing Europe. But protests by many national film industries brought about a wave of protectionist legislation in the form of quota and subsidy systems, as well as the limiting of American earnings that could be removed from certain countries. Hollywood responded by making "runaway productions": films shot abroad on cheaper locations with cheaper crews and facilities, financed with the large revenues earned by American exports but blocked from removal. Many of the elaborate and expensive epics of this period—*Quo Vadis?* (1951), *The Ten Commandments* (1956), *Ben-Hur* (1959), *Cleopatra* (1964)—are examples of this mode of international production, which continues to this day (especially in Australia and Canada, though without the frozen earnings factor).

American firms also established studio subsidiaries in almost every western European territory so as to be eligible for government subsidies, with the bulk of American overseas participation in the European film industry in the 1960s centered in Great Britain, Italy, and France. These and other European countries inaugurated treaty co-productions as a means for facing the Hollywood threat head-on. On the one hand, the threat was perceived as cultural, and so several European governments sought to protect national cinematic expression through subsidies for quality or artistic films. On the other hand, the threat was economic, so other subsidies were created to support the more commercial side of filmmaking. Co-production treaties between nations were thus established as a means for maintaining standards of financing and participation for each nation's film industry (in order to qualify for state subsidies) while at the same time allowing for increased resources and budgets available for film production (in order to expand potential markets). The treaties specified how the financing would be handled, the nations and original languages in which the films were shot, and the percentage of actors and technical crew that must come from each participating nation. Treaty co-productions quickly became common practice in Europe beginning in the 1950s, though the tension between the cultural and commercial needs they were created to serve has continued to bedevil their existence.

The first treaty was signed in October 1949 by France and Italy, and it marks the beginning of a trend in Franco-Italo co-production that hit its stride in the late 1950s and peaked in the early- to mid-1960s. Throughout the 1950s and 1960s, bilateral and trilateral co-production treaties proliferated among more and more national partners, extending beyond Europe to include Canada, Latin America, and North Africa. The films produced in this manner were broadly of three types: art films, genre films, and quality entertainment films. They constituted a sliding scale as regards budgets and identifiable national characteristics, though all allowed for financing increases of between one-and-one-half and three times those of national productions. One key factor for commercial success involved finding formulae with the widest potential appeal across national borders, and the most lucrative European co-productions in the 1950s were those in the costume melodrama and comedy genres. In the 1960s films were made across a range of cycles, including *pepla* (muscleman mythological epics), "spaghetti westerns," "swashbuckler" movies, sex comedies, horror films, and spy thrillers.

The rise of art cinema in this period highlights the contradictions inherent in the co-production treaty strategy. Whereas European "quality" filmmaking represented the attempt to fight Hollywood cinema on its

own terms (big budgets, star-studded casts, elaborate sets and costumes), art cinema proceeded from the opposite direction, and one connected to long-standing anti-American sentiment: that the strength of European culture lies in its specific national artistic cultures. While usually considered as exceptional examples of auteurist films that represent their respective national new waves, a high proportion of European art films in this period were in fact international co-productions: *L'Année dernière à Marienbad* (*Last Year at Marienbad*, Alain Resnais, 1961); *La Nuit Américaine* (*Day for Night*, François Truffaut, 1973); all of the films of Michelangelo Antonioni's (b. 1912) tetralogy starring Monica Vitti (1960–1964); all of Federico Fellini's (1920–1993) films from *La Strada* (The road, 1954) through *Satyricon* (*Fellini Satyricon*, 1969); all of Luchino Visconti's (1906–1976) films from 1967 on; and most of the 1960s films directed by Jean-Luc Godard (b. 1930), Claude Chabrol (b. 1930), Vittorio De Sica (1902–1974), and Bernardo Bertolucci (b. 1940), among many others. Some art film co-productions at times acknowledge their status as such, and Godard is particularly noteworthy in this respect—his 1963 film *Le Mépris* (*Contempt*) takes as its subject the making of an Anglo-Italo-French co-production, which it itself is.

Several prominent film actors were in perpetual migration across national borders to make co-productions of all sorts: Burt Lancaster and Charles Bronson of the United States; Dirk Bogarde and Terence Stamp of Great Britain; Anita Ekberg and Britt Ekland of Sweden; Klaus Kinski and Elke Sommer of Germany; Oskar Werner and Romy Schneider of Austria; Gina Lollobrigida and Claudia Cardinale of Italy; and Catherine Deneuve, Alain Delon, and Gérard Depardieu of France. Their personal filmographies are one register of the degree to which co-productions became so important to international filmmaking in the postwar era. Another, more direct, register is the national filmographies of the nations that established co-production treaties in this period, though these are contradictory and often difficult to decipher. Of the major film-producing European nations—Great Britain, France, Italy, Spain, and West Germany—all but Great Britain engaged consistently in treaty co-productions after 1950, and all made more co-productions in given years in the mid-1960s than wholly national productions. France's co-productions between 1960 and 1972 exceeded completely French films by as a much as one-third.

As for Great Britain, its high production figures obscure the degree to which US investment underwrote the nation's cinematic output in the 1960s, making it difficult to define any part of the film industry as British rather than Anglo-American. One of the key films of the era, *Blow-Up* (Michelangelo Antonioni, 1966), was produced by Metro-Goldwyn-Mayer, the first of a three-picture deal the famed Italian director made with the Hollywood studio. *Blow-Up* is considered by film scholar Peter Lev to be an example of the many "Euro-American art films" made from the early 1960s on that combine American and European approaches to filmmaking in terms of film form, budgeting, finance, and language. Such hybrid films evidence the balancing act engaged by the international film industries in a postwar market characterized by increased competition and innovation. International co-productions thus represent in this period, as they had in the interwar era and continue to do so today, a series of complex actions and reactions to Hollywood's global ambitions.

CO-PRODUCTION TODAY

The basic strategies for co-productions have changed little in more recent decades; what has changed are the increasingly complicated subsidy and funding structures initiated and drawn upon and the scale of international players now engaged in the business. A decline in treaty co-productions in the 1970s was due not to deliberate strategy but to the intrusion of television onto the scene. In the 1980s television became an important financier of co-productions, both nationally and internationally. Since then, several broadcasters have consistently been involved in co-financing short and feature films, especially Channel 4, the BBC, and FilmFour in Britain; RAI in Italy; Antenne 2 and Canal Plus in France; ADR and ZDF in Germany; and the combined PBS stations in the United States. Co-production with cable television companies is on the increase in the United States, where HBO is an especially important partner. Among European broadcasters, the Franco-German cultural channel ARTE has co-produced since 1990 more than two hundred films, many of which have involved the participation of several countries. (*Dancer in the Dark* [Lars von Trier, 2000] currently holds the record of eleven nations.)

The co-financing model has proven an increasingly attractive option, as it bypasses the various laws or bilateral legal frameworks that historically have often rendered treaty co-productions of more than two countries difficult to navigate. Treaties ensure that the resulting product qualifies as "domestic," a category crucial for assuring that co-produced material is eligible for government financing or investor tax credits in terms of national policies. Canada, one of the most proficient co-producers, has more than fifty-five co-production treaties worldwide. The United States, by comparison, has no treaties whatsoever, but works collaboratively with several countries (especially Canada) to make films and televi-

sion programs through equity partnerships and other forms of private-sector financing. Part of the problem with treaties is that they tend to be one-to-one. Eurimages, established in 1989 by the Council of Europe, tackled the problem head-on by offering funding to its member states for multilateral co-productions, thus eliminating the cumbersome negotiation of several bilateral agreements. The European Convention on Cinematographic Co-production was ratified in 1992 to simplify existing co-production treaties, but producers did not rush to sign it because Eurimages already allowed for multilateral co-production funding without needing to meet the terms for ''European elements'' outlined by the Convention. Still, the Convention serves the needs of smaller European countries lacking bilateral agreements with larger nations, including territories of the former Eastern Bloc. Whether through co-financing or co-production, most European films made today involve the participation of more than one nation.

The same holds true for the African film industries, whose output is much smaller than that of Europe but nevertheless demonstrates consistent co-production and co-financing of feature films since the 1970s within not only Africa itself but also nations and funding agencies worldwide, especially France, Germany, and Switzerland from the 1980s on. The extensive cinemas of Asia are equally engaged in this practice of filmmaking. Hong Kong and the Philippines were early starters. Hong Kong has co-produced with Taiwan since the 1960s, and it sparked a kung fu craze in the early 1970s through co-production deals with American producers. The Philippines promoted Filipino locations for foreign producers (usually American) to make inexpensive action and exploitation films in the 1970s, as well as more spectacular Vietnam War films such as *Apocalypse Now* (1979) and *Platoon* (1986). In India, the National Film Development Corporation was organized in 1980 to develop ''quality cinema,'' becoming involved in the international co-production of features such as *Gandhi* (1982) and *Salaam Bombay!* (1988). And co-productions with mainland China, many of them brokered by the China Film Co-production Corporation, became particularly attractive for Hong Kong and Taiwan producers in the 1990s (and American ones in the 2000s) because of the country's natural resources, acting talents, and inexpensive manpower—the Oscar®-winning *The Last Emperor* (Bernardo Bertolucci, 1987) being an early example. A scan of the award-winning films of major international film festivals since 1990 reveals not only an extremely high proportion of co-productions—between 60 percent and 70 percent—but also a remarkable geographic range of national partnerships. Even though the Academy Awards® continues to categorize its nominees for Best Foreign Language Film as deriving from one nation, most of the winners since 1990 have in fact been co-productions—*Wo hu cang long* (*Crouching Tiger, Hidden Dragon*, 2000) most obviously (although attributed to Taiwan only by the Academy of Motion Picture Arts and Sciences, the film in fact represents co-financing and production interests of this country as well as those of Hong Kong, Mainland China, and the United States).

Despite their ubiquity, co-productions continue to be a cause of concern for many in the film industry, particularly in Europe. The category of the ''Euro-film,'' whose mixing of performers from various countries and cultural traditions often yields a so-called ''Euro-pudding''—that is, an international co-production that lacks any distinctive national or aesthetic qualities—has sparked considerable debate in recent decades and encapsulates contemporary fears of American cultural and economic imperialism and of the erosion of national cultures in the wake of globalization. ''Every film must declare its nationality and its own cultural identity,'' pronounced French filmmaker Bertrand Tavernier (b. 1941) in 1982 (quoted in Elsaesser, p. 321), and the crisis that marked the 1993 Uruguay round of the General Agreement on Tariffs and Trade (GATT), during which film and audiovisual material were eventually excepted from its terms, demonstrates that the tensions that initiated co-productions in the first place have not gone away but, rather, have become magnified. Partnership with international capital through co-financing may lead to blockbusters that reach millions of people worldwide, but they may also come at a heavy price. Although *The Fifth Element* (*Le Cinquième élément*, Luc Besson, 1997), for example, was produced by a French firm (Gaumont), its language, stars, and co-financing are those of Hollywood, and its status as a French film thereby negligible. A fact and a necessity in contemporary filmmaking, co-production remains a practice wherein the benefits and the losses require equal consideration.

SEE ALSO *National Cinema*

FURTHER READING

Betz, Mark. ''The Name Above the (Sub)Title: Internationalism, Coproduction, and Polyglot European Art Cinema.'' *Camera Obscura* 46 (2001): 1–44.

Elsaesser, Thomas. *New German Cinema: A History*. New Brunswick, NJ: Rutgers University Press, 1989.

Finney, Angus. *The State of European Cinema: A New Dose of Reality*. London: Cassell, 1996.

Guback, Thomas H. *The International Film Industry: Western Europe and America since 1945*. Bloomington: Indiana University Press, 1969.

Higson, Andrew, and Richard Maltby, eds. *"Film Europe" and "Film America": Cinema, Commerce, and Cultural Exchange, 1920–1939*. Exeter, UK: University of Exeter Press, 1999.

Hill, John, Martin Mcloone, and Paul Hainsworth, eds. *Border Crossing: Film in Ireland, Britain, and Europe*. Belfast: Institute of Irish Studies in Association with the University of Ulster and the British Film Institute, 1994.

Jäckel, Anne. *European Film Industries*. London: British Film Institute, 2003.

Lev, Peter. *The Euro-American Cinema*. Austin: University of Texas Press, 1993.

Moran, Albert, ed. *Film Policy: International, National and Regional Perspectives*. London and New York: Routledge, 1996.

Pendakur, Manjunath. *Canadian Dreams and American Control: The Political Economy of the Canadian Film Industry*. Detroit, MI: Wayne State University Press, 1990.

Vincendeau, Ginette. "Hollywood Babel: The Coming of Sound and the Multiple Language Version." *Screen* 29, no. 2 (Spring 1988): 24–39.

Mark Betz

COSTUME

Costume design is as crucial to the creation of a film as direction, acting, art design, and cinematography. The audience, if it notes costume design at all, sees "fashion" or "period" dress, not realizing that a costume is never "fashion," "period" or even "clothes" and that the designer must achieve these categories without revealing any tricks. The costume itself is a trick, crafted for a single film moment, and despite its brief appearance, can have taken twenty people two weeks to prepare. It may be built for a special purpose: to bring light to the actor's face, show color, act as a symbol, or hide a body flaw. It may have to conform to a novel or an era, suit an *auteur's mise-en-scène*, endure strenuous stunts, function in extreme weather, or appear worn out or pristine. Equally, the clothes must satisfy the public's lust for hyperrealism and glamour, something Cecil B. DeMille recognized when he said that a film's success was made from "sex, sets and costume."

THE COSTUME'S CONSTRUCTION AND PURPOSE

A costume can be "built" (made), purchased, altered, or rented. Often a designer will employ all four methods. A designer always uses a crew. Some crew members, such as pattern cutters, seamstresses, and tailors, are essential to any project. Others are film-specific, such as specialists in beads, embroidery, lace, feathers, leather, plastic, rubber, straw, elastic, or netting; shirt, shoe, hat, and accessory makers; as well as blacksmiths, armorers, jewelers, weavers, knitters, dyers, or furriers. Cloth may even have to be made from scratch. A designer decides whether to use vintage material, re-create the look, or blend old and new fabrics. For example, Marilyn Vance, for *The Untouchables* (1987), re-tailored 1980s leather clothing into a 1930s style. A garment might be burned, beaten, stained, washed, or cut to make it look genuine. Designers must know how to achieve authenticity and have observed everyday wear appropriate to period fabric (which may stress differently than contemporary material). They must know how a hem frays on a floor, how weight wears on a shirt's shoulder, how sweat affects Lycra™, or a how a sword cuts brocade.

Attention at every level of detail is essential; a loose thread will ruin a close-up. The gun holster shine rubbed on trousers such as Colleen Atwood (b. 1950) made for *Wyatt Earp* (1994), for example, will convey realism. As importantly, the designer must make the costume unobtrusive even in movies like *Working Girl* (1988), *Jungle Fever* (1991), or *Spider-Man* (2002) that rely on dress explicitly to reveal the character's sense of self. Gabriella Pescucci, whose work ranges from the riotous imagination of *The Adventures of Baron Munchausen* (1988) to the historical accuracy of *The Age of Innocence* (1993, Academy Award®) and who trained with the great Italian costume designer Piero Tosi (b. 1927) (who worked primarily with Luchino Visconti) throughout the 1970s, declared this plainly: "My greatest satisfaction comes from having my work disappear in the film" (Landis, p. 91). But the costume is a subliminal vehicle and it is the designer's job, as Albert Wolsky (b. 1930), Academy Award®–winner for *All That Jazz* (1979), said, to "identify, through elimination and simplification, who somebody is" (Landis, p. 168). Years before, Adrian (1903–1959), Head of Costume at Metro-Goldwyn-Mayer (MGM) from 1928 to 1942, revealed

this interior structure of costume design with his statement that "one could line up all the gowns and tell the screen story."

THE COSTUME DESIGNER'S RELATIONSHIP WITH THE FILM CREW AND CAST

The costume designer liaises with the actor, director, cinematographer, art director, hair and make-up stylists, and even the writer and stunt coordinator. On the set daily and/or nightly, until shooting wraps, for fittings, alterations, accidents, or additions, the costume designer is involved from a film's earliest pre-production and must do exhaustive research, even for a modern movie, regarding location, climate, class, age, taste, and fads. But, the designer must be always inventive. Historical clothing must be both accurate and believable for today's eyes. Truth, at times, must be sacrificed to ensure that an actor will *look* correct and the designer must determine how to make departures from strict historical accuracy appropriate both to the period and to the actor's physique. For example, the narrow shoulder lines of a nineteenth-century cowboy jacket could make a twenty-first-century actor look pinched, and so must be adjusted. This is a difficult and intuitive process because the designer must know the history well enough to tweak it, if necessary, without losing an accurate feel for the time. After research, a designer will usually make sketches, some quite artistic, and attach swatches of cloth to the paper. This becomes the prototype of the final costume.

The ingenuity of costume designers is legendary. For the Italian neorealist film *Bellissima* (1951), Piero Tosi asked people in the street to give him the clothes they were wearing, which, once told it was for "cinema" and "Anna Magnani," they eagerly did. For the Mafia film *Casino* (1995), Rita Ryack looked through the closets of Brooklyn gangsters in their homes. For the little-documented slave incident dramatized in *Amistad* (1997), Ruth Carter examined period American and European paintings and African cloth. For *Lagaan* (2001), a nineteenth-century Indian story, Bhanu Athaiya studied the climate and landscape of Bhuj, the film's locale. To bring evocative movements to the flying or fighting characters in *Ying xiong* (*Hero*, Zhang Yimou, 2002), Emi Wada followed ancient Chinese dance costumes' cutting patterns. And to dress a cast of 10,000 in clothes from 1903 to 1969 for *The Last Emperor* (1987, Academy Award®), James Acheson studied the history of twentieth-century China for six months.

The costume designer's primary relationship is with the actor, who often feels in character once in costume but also expects the designer to exalt good features and diminish bad ones. To do this, the designer will ingeniously pad, tailor, dye, and cut minutia such as sleeves, waists, buttons, collars, and hems. During Hollywood's studio era, costume designers often built an enduring collaboration with the actors they dressed and were associated with a "look": Adrian with Greta Garbo and Joan Crawford, Travis Banton (1894–1958) with Marlene Dietrich and Mae West, Jean Louis (1907–1997) with Rita Hayworth, Orry-Kelly (1897–1964) with Bette Davis, William Travilla (1920–1990) with Marilyn Monroe, Howard Greer (1896–1974) with Jane Russell, Irene Sharaff (1910–1993) with Elizabeth Taylor. Widely copied film outfits became, in some cases, a signature such as Rita Hayworth's infamous strapless *Gilda* gown (1946, Jean Louis), Elizabeth Taylor's slip in *Cat on a Hot Tin Roof* (1958, Helen Rose), the tight cap-sleeved undershirt Lucinda Ballard (1906–1993) provided for Marlon Brando in *A Streetcar Named Desire* (1951) and Marilyn Monroe's pleated halter-top dress in *The Seven Year Itch* (1955, William Travilla). The designer dresses actors of every type and shape in films of every genre and must work

Tom Ewell takes note of William Travilla's memorable dress for Marilyn Monroe in* The Seven Year Itch *(Billy Wilder, 1955). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

out contradictions such as Walter Plunkett's (1902–1982) task in making a twenty-two year old, pregnant Joan Bennett look ten in *Little Women* (1933), Irene Sharaff's in dressing sex siren Elizabeth Taylor in *Who's Afraid of Virginia Woolf?* (1966) as a desirable frump, or Lizzie Gardiner's in turning cool bad boy Terence Stamp in *The Adventures of Priscilla, Queen of the Desert* (1994) into a dowdy transsexual. The American Edith Head (1897–1981) and the Italian Piero Tosi, two of cinema's best-known, most prolific and most admired designers, well exemplify these abilities.

For over sixty years, Edith Head dressed actors from Montgomery Clift and Elvis Presley to Sophia Loren and Doris Day. She started working at Paramount in 1923 under Howard Greer, took over from Travis Banton in 1938, and ran the department until 1967 when she went to Universal for ten years. Nominated thirty-three times and winner of eight Oscars®, Head costumed films as various as *Wings* (William Wellman, 1927) and *Sweet Charity* (Bob Fosse, 1969). Her costumes consistently sparked lasting fashion trends including the T-shirt and jeans look she established for Paul Newman in *Hud* (1963).

Piero Tosi describes the "essence of costume design" as "the willingness and humility to accept each project as a new venture" (Landis, p. 149). Known for his thoroughness and acute aesthetic sense, Tosi's ability to bring realism to the narrative, no matter what the epoch, is almost unparalleled, even for working class, post–World War II Italian life (*Rocco and His Brothers*, 1960), nineteenth-century German royalty (*Ludwig*, 1972), or Sicilian aristocrats (*Il Gattopardo* [*The Leopard*, 1963, Academy Award® nomination]). For the mythic *Medea* (Pier Palo Pasolini, 1969), Tosi took inspiration from North African, Micronesian, Greek, and Bedouin fabrics and headdresses. Terence Stamp praised Tosi's designs for him in the surreal "Toby Dammit" sequence in *Histoires extraordinaires* (*Spirits of the Dead*, Federico Fellini, 1968) as vital in helping him play the part. Tosi's versatility has extended to creating hair, makeup or sets for some films, including the dreamlike makeup for Fellini's ancient Rome extravaganza, *Satyricon* (*Fellini Satyricon*, 1969).

The costume designer must work closely with the cinematographer's needs. To handle a dark nocturnal fight scene in *Rocco e i suoi fratelli* (*Rocco and His Brothers*, 1960), Tosi used a white line in Alain Delon's sweater to highlight his head. In *Shanghai Express* (1932), the milliner John Frederics (d. 1964) similarly buoyed Marlene Dietrich's face in a night shot by using egret feathers formed into a V. Film stock itself also posed obstacles. Until color was introduced into features in the late 1930s, it was conveyed by shading and designers had to use whatever fabrics best suggested it. A famous example is Bette Davis's dress in *Jezebel* (1938), which had to be perceived as red. After many experiments with blacks, blues, and reds, Warner Bros. designer Orry-Kelly used a reddish brown, high-sheen satin, which, in monochrome, gave an illusion of scarlet. More complex problems occurred with color film. Designers had to work with the color spectrum as it appeared on celluloid, not as it really was. A gorgeous blue might translate to poor gray on film, requiring the designer to screen-test every garment. Other technical advancements necessitated adaptations: the talkies exaggerated the sound of noisy fabrics like taffeta or beaded materials, and Cinemascope's vast detail showed machine stitching, forcing some clothes to be hand-sewn. These difficulties were so notable that the Academy Award® for costume, begun in 1948, was originally divided into two awards, one for black and white and one for color. Starting in 1967 the category incorporated both. New color problems have arisen for the costume designer with the green screen backdrop necessary for digital projection.

Production design or art direction and costume often contain such an essential aesthetic link that many designers, such as Piero Gherardi (1909–1971), Mitchell Leisen (1898–1972), Natacha Rambova (1897–1966), Carlo Simi, Piero Tosi, Patrizia von Brandenstein, and Tony Walton (b. 1934) have done both. Rambova's sets and costumes were especially attuned and her interpretations of Aubrey Beardsley's drawing for *Salome* (1923) are some of cinema's most extraordinary examples of this homogeneity.

Directors can assign great importance to costume. The designer Anthony Powell (b. 1935) revealed that George Cukor, with whom he worked on *Travels with My Aunt* (1972), often would re-block or re-light a scene to accommodate an unexpectedly striking outfit. Many designers work continually, or for a cycle of films, with one director, creating well-known partnerships, some through choice, others through the serendipity of a studio-formed relationship. Some key ones have been between Natacha Rambova and Alla Nazimova, Travis Banton and Josef von Sternberg (through Paramount), Edith Head and Alfred Hitchcock (through Paramount), Bill Thomas (1921–2000) and Douglas Sirk (through Universal), Piero Tosi and Luchino Visconti, Piero Gherardi and Federico Fellini, Shirley Russell and Ken Russell, Carlo Simi and Sergio Leone, Emi Wada and Peter Greenaway, Jeffery Kurland and Woody Allen, Ruth Carter and Spike Lee. These collaborations often orchestrate a total look that can promote an auteurist agenda. In *Jungle Fever* (1991), for example, Lee and Carter made unusual use of such a collaboration when he and Carter conceived an overall color scheme through the costumes' vivid colors and a persistent bath of golden

light, trying to effect a harmonious tonality as a counterbalance to the story's racist-inspired anger.

Another collaborator is the costume house. Western Costume Company in Los Angeles (founded in 1912, originally for cowboy films) and Sartoria Tirelli in Rome (established in 1964) are two of the most notable. These businesses typically have huge stocks of period costume as well as research libraries and facilities for making accessories or clothes.

INTERNATIONAL HISTORY OF COSTUME DESIGN

While it is sometimes difficult to be sure of costume design information because the silent-film period gave designers no screen credits and, during the 1950s, the studios disposed of many records, four elements can be said to form the foundation of film costume design as it is in the early twenty-first century: the establishment of its own studio department; the freedom given to designers to create extravagantly; the influx of, and competition with, international influence; and the recognition of design as a force on fashion. Though built by émigrés who had worked in the garment business (Carl Laemmle was a haberdasher, Adolph Zukor a furrier, Samuel Goldwyn a glover, and Louis B. Mayer a shoemaker), early Hollywood put little emphasis on costume. Actors used their own clothing and a woman with a better closet would get a better part. This continued well into the 1930s for men like Fred Astaire and Cary Grant who often wore their own, custom-made wardrobe. However, an initial office of costume design was inaugurated in 1915 by designer Clare West who, with two years' work on *Intolerance* (D. W. Griffith, 1916), attained the unprecedented credential of "studio designer," raising the status of what was formerly known as "head of wardrobe." At that time, "wardrobe" was a division of the "drapery department," which bought or rented clothes or basted them together because, during the quick film productions of the 1910s, a movie outfit could be discarded after a day. As early as 1921 *The Woman's Home Companion* cited the "studio designer" as an important asset and urged stars, who still regularly wore their own clothes on screen, to tap into it. A design contract was also probably given to Peggy Hamilton who, by 1918, costumed at Triangle (D. W. Griffith's studio) and was the first to outfit Gloria Swanson. But, as with many designers of the era, she moved on within a year or so.

Cecil B. DeMille was one of the first to realize that audiences wanted extreme couture and would pay to see their fantasies on a sexy star. In 1918, knowing that her talent would "make people gasp," he hired West to oversee Famous Players-Lasky's costumes. She stayed until 1925, through at least ten DeMille pictures. He encouraged lavish creativity and West's work, which fans and stars adored, helped film costume to gain greater artistic stature and to shift away from the pervading European sensibility. In the teens, dazzled producers brought in foreign artistes such as Paul Iribe (1883–1935) and Erté (1892–1990) to work with in-studio designers like Rambova, West, and Adrian, once the French couturier Paul Poiret's (1879–1944) outfits for France's production of *Queen Elizabeth* (1912) with Sarah Bernhardt, which was distributed by Paramount, opened the floodgates for "art" in Hollywood design. But by the 1920s, as costume design became a major component of the film industry with an expanding department and huge budgets, the Parisians lost out to the success of artistically wild, barely wearable, or eminently practical, super-styled clothing made by American costume designers, marking the beginning of an American fashion autonomy. The "costume department" was not truly established until the late 1920s, after which all studios had one, inevitably headed—often for decades—by a legendary designer. Some departments had different designers for female or male roles; others had a single overseer. After the 1950s' costume design renaissance with musicals, especially at MGM, the design department disappeared with the demise of the studio system, taking with it many in-house craftspeople.

Other film industries, such as those of Latin America and Asia, built their costume design on regional outfits and elaborate textile traditions. The musicals made during Mexican cinema's Golden Age (1930–1950) and the Brazilian *chanchada* films (1935–1959) took excessive liberties with traditional dress, which fans loved. The costumes of India's Bollywood musicals are similarly steeped in ancient tradition and equally known for adaptations. Some films are even famous for breakthrough deviations, such as *Mughal-e-Azam*'s (1960) invention of a Rajput queen's bra-cup blouse. Typically, famous master costumers for Indian dance construct film outfits, but there are many Indian costume designers who are specific to the film industry, some of whom work internationally.

Japan's and China's costume design also emerge out of a fabric history involving high-toned color and ornate weaves and embroideries, and their films have capitalized on this tradition. From its inception, Japan's film industry has produced popular period films. The country's first color film, *Jigokumon* (*Gate of Hell*, Teinosuke Kinugasa, 1953, Academy Award®), set in feudal Japan, was exceptionally costumed by Sanzo Wada, who also acted as color consultant. Kusune Kainosho made the costumes for the classic ghost story, *Ugetsu Monogatari* (*Tales of Ugetsu*, Kenji Mizoguchi, 1953; 1955 Academy Award® nomination). *Ran* (1985, Academy Award®), Akira Kurosowa's epic *King Lear* adaptation, was costumed to

ADRIAN

b. Adrian Adolph Greenburg, Naugatuck, Connecticut, 3 March 1903, d. 13 September 1959

Adrian, head of MGM's costume department from 1928 to 1941, was one of the greatest influences on costume design, tailoring, and international couture that America has produced. Born in 1903 in Connecticut, of German parents, Adrian studied at Parsons in New York City and spent 1922 as a student in Paris. There he met Irving Berlin, who asked him to design special artwork for his Broadway production *Music Box Revue*. This brought Adrian back to New York and gave him the experience of working with legendary director Hassard Short. By 1923, Adrian had taken on the show's overall design. In 1924 production and costume designer Natacha Rambova and her husband Rudolph Valentino hired him as costume designer for *A Sainted Devil* (1924). Adrian accompanied them to Hollywood to costume *The Hooded Falcon* (never completed) and other films, including Rambova's lush *What Price Beauty* (1925). When Valentino signed with United Artists, Adrian costumed *The Eagle* (1925) for him and then accepted an offer to work for Cecil B. DeMille's studio, where he made twenty-six films.

In 1928, Adrian became MGM's Head of Costume, often working on fifteen films a year. Described by Oleg Cassini as "perhaps the only member of our profession powerful enough to impose his taste on a director," he was equally adept in every kind of fashion, be it flamboyant (*Madame Satan*, 1930), haute couture (*Dinner at Eight*, 1933), historical (*Marie Antoinette,* 1938) or fantastic (*The Wizard of Oz*, 1939). Responsible for the unique silhouettes of Greta Garbo, Joan Crawford, and Jean Harlow, he never lost sight of the person within. He said, "I must know what an individual thinks about, what she likes or doesn't like before I can get personality into her clothes."

Through both his tailoring expertise and his business enterprise, Adrian played a vital role in making American couture the force it is today. He was credited with inventing padded shoulders and many "firsts," and his ideas launched more trends than any other United States designer, helping to establish a quintessential "American look." He further challenged France's domination of couture by vocally championing American over European fashion, noting the former's cleaner line and riskier extravagances. The financial success of his initiation of the mass production of cinema clothes in the early 1930s (with his puff-sleeved, layered, white organza gown for Joan Crawford in *Letty Lynton*, 1932) made American fashion an important economic contender.

In 1948, Adrian opened salons in Los Angeles and New York, producing fashion shows as opulent as Broadway musicals. After a heart attack, he moved with his wife, the actress Janet Gaynor, to their Brazilian ranch, although he returned to costume the Broadway hit *Camelot* with Tony Duquette in 1957.

FURTHER READING

Adrian Papers. New York: Fashion Institute of Technology, Special Collection.

Cassini, Oleg. *In My Own Fashion: An Autobiography*. New York: Pocket Books, 1987.

Gutner, Howard. *Gowns by Adrian: The MGM Years 1928–1941*. New York: Harry N. Abrams, 2001.

Drake Stutesman

enormous acclaim by Emi Wada, who later worked with the English director Peter Greenaway on his color-drenched *8 ½ Women* (1999), *The Pillow Book* (1996) and *Prospero's Books* (1991). Hanae Mori (b. 1926), originally a couturieré, worked for years with Yasujiro Ozu and Nagisa Oshima, both directors with strong *mise-en-scène*. Hanako Kurosu designed for many of Japan's Shochiku company films. Japan's samurai and yakuza (gangster) films have also mutated over the decades, with costumes changing from the 1950s realism to the late 1990s cyber-fashion.

Hong Kong's *wuxia* (martial arts) films show a similar mix. China's rich textile history has produced equally strikingly visual dramas, notably those of Zhang Yimou, who made *Qiu Ju da guan si* (*The Story of Qiu Ju*, 1992); *Yao a yao yao dao waipo qiao* (*Shanghai Triad*, 1995), and *Wo de fu qin mu qin* (*The Road Home*, 1999) with the designer Huamiao Tong. An unusual period look, with stylized color schemes of black, white, and red, was adapted for Yimou by designer Zhi-an Zhang in *Da hong deng long gao gao gua* (*Raise the Red Lantern*, 1991). In the late twentieth century Asian styles considerably

Adrian. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

influenced Western costume design and fashion, as seen in films such as *The Lord of the Rings* trilogy (2001, 2002, 2003), designed by New Zealander Ngila Dickson and by Richard Taylor, who devised the armor. Eiko Ishioka, who created fabrics for Issey Miyake in the 1970s and costumed Cirque du Soleil in the early 2000s, showed international blends in the science-fiction film *The Cell* (Tarsem Singh, 2000), *Bram Stoker's Dracula* (Francis Ford Coppola, 1992, Academy Award®), and the Noh-like *Mishima* (Paul Schrader, 1985).

TREND SETTING

Early costume designers, such as West and Adrian, recognized design as a great force in twentieth-century haute couture. Their work, crucial in the establishment of American style as a world competitor, was the first to outstrip the French, who dominated fashion commercially and artistically. By the 1910s, stars were photographed in cinema clothes for fashion magazines and Sears-Roebuck catalogues, and the word "film" was used as an advertising lure. But the public's desire for these clothes is ironic, as many are impossible to wear. Jean Harlow's form-fitting satin gowns were glued to her body and steamed off. Mae West was sewn into two identical garments for a scene, one for sitting, one for standing, because each was so tight she could not do both in either of them. Glenn Close also was unable to sit in Anthony Powell's sexy costumes for her in *101 Dalmations* (1996). The pink gown Marilyn Monroe wore to sing "Diamonds Are a Girl's Best Friend" in *How to Marry a Millionaire* (1953) was made from upholstery satin and lined with felt. Given this, it is astounding how many fashion firsts emerged from the bizarre necessities of a film set: padded shoulders (Adrian in the 1930s for Joan Crawford), the cling dress (Rambova for *Salome*), the strapless bodice (Jean Louis in 1946 for *Gilda*, anticipating Christian Dior's New Look of 1947), the pillbox hat (John Frederics and Adrian for Greta Garbo in 1932) and many others.

The provenance of style setting was debated between Europe and America but, by the mid 1930s, the couturieré Elsa Schiaparelli (1890–1973) acceded, "What Hollywood designs today, you will be wearing tomorrow" (Mulvagh, p. 123). Though some of these firsts appeared simultaneously (Schiaparelli and Adrian both introduced padded shoulders), a film spreads a "look" faster than any other medium and credit usually sits with the costume designer. In 1918, the simple black velvet suit, white blouse, ribbon tie, and beret designed by the director Louis Gasnier and worn by Pearl White in *The Mysteries of New York* (1914, aka *The Exploits of Elaine*) became de rigueur among working women. In 1932, Adrian's ruffled gown for Joan Crawford in *Letty Lynton* was the first to be mass marketed and Head's evening dress with flowered bustiere for Elizabeth Taylor in *A Place in the Sun* (1951) became a 1950s prototype. Even fabrics, such as Adrian's gingham dress for Katharine Hepburn in *The Philadelphia Story* (1940) and Head's tropically patterned sarongs for Dorothy Lamour in *Jungle Princess* (1936), have started trends. Styles have been effected by war and censorship. The censorial 1930 Hays Code forced designers into ingenious uses of glamour to substitute for sheer sex and the 1930s' glamour ended with World War II's cutbacks on costume budgets.

The mid-1960s, with the lifting of censorship laws, saw design return to extremes. Some costumes, such as Piero Gherardi's for *Juliet of the Spirits* (1965, Academy Award® nomination), Milena Canonero's for *A Clockwork Orange* (1971) and Danilo Donati's (1926–2001) for *Il Casanova di Federico Fellini* (*Fellini's Casanova*, 1977), were exercises in artfully wild imagination. Many generated important fashions. Theadora Van Runckle's (b. 1929) clothes for *Bonnie and Clyde* (1967, Academy Award® nomination) initiated 1930s gangster glamour (including a braless look). Ann Roth's (b. 1931) designs for Jane Fonda in *Klute* (1971) brought maxi-coats with mini-skirts into vogue. Phyllis Dalton's *Dr. Zhivago*

Piero Gherardi's extreme costumes for Federico Fellini's* Giulietta Degli Spiriti *(*Juliet of the Spirits*, 1965), starring Giulietta Masina (center). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

(1965, Academy Award®), Piero Tosi's *Death in Venice* (1971, Academy Award® nomination), Theoni V. Aldredge's (b. 1932) *The Great Gatsby* (1974, Academy Award®), Anthea Sylbert's (b. 1939) *Chinatown* (1974, Academy Award® nomination), Milena Canonero's *Barry Lyndon* (1975, Academy Award®) and her *Out of Africa* (1985, Academy Award® nomination) started romantic trends. New looks appeared with Ruth Morley's (1925–1991) louche outfits for Diane Keaton in *Annie Hall* (1977), Betsey Heimann's white shirt and cigarette pants for Uma Thurman in *Pulp Fiction* (1994), Rita Ryack's matching, hot pastel suits and ties for *Casino* (1995) and Kym Barrett's floor-length leather coats for *The Matrix* (1999). After Janty Yates's designs for *Gladiator* (2000, Academy Award®), a "warrior look" appeared in couture, as did elements of Ngila Dickson's Euro-Asian blends for *The Last Samurai* (2003).

Despite their enormously different goals, a relationship between costume design and couture has always existed. Modern audiences are accustomed to seeing stars on screen dressed by Giorgio Armani (b. 1934) or John Galliano (b. 1961) just as earlier audiences were accustomed to screen designs by Elsa Schiaparelli or Christian Dior (1905–1957). These couture outfits were made not for characterization but rather for show and served retail purposes, as exemplified by Armani's designs for Richard Gere in *American Gigolo* (1980), which made him a household name. But some couturiers have produced suitable costumes for narratives such as Hubert de Givenchy's (b. 1927) creation of virtually all of Audrey Hepburn's contemporary film outfits, Lilly Daché's (1898–1989) Carmen Miranda fruit turbans, and John Frederics' hats for Dietrich in her von Sternberg pictures, or his period hats for *Gone with the Wind* (1939).

Though many costume designers started in vaudeville and revues—such as Adrian, Bernard Newman, Charles LeMaire, and Max Ree, who worked for George White's *Scandals*, *Greenwich Village Follies*, *Ziegfeld Follies*, and Irving Berlin's *Music Box Revue* or Irene Sharaff, who built her career on Broadway—some began in couture houses. Hattie Carnegie's fostered designers Banton, Greer, Jean Louis, and Howard Shoup (1903–1987). During Hollywood's Studio era, fashion and film were linked popularly. Costume

designers had large followings and many, such as Adrian, Irene, Greer, Shoup, and Banton, ran their own labels, typically designing personal clothes for stars and clients while working on as many as ten films a year. By the 1950s, with the exception of Head, who remained publicly known, this fame disappeared. Though costume design continues to initiate sweeping trends, the costume designer's name is rarely recognized. Iconic outfits such as Liza Minnelli's black halter-top, shorts, and gartered black stockings in *Cabaret* (1972) designed by Charlotte Flemming (1920–1993), Indiana Jones's fedora, leather jacket, and khaki pants for *Raiders of the Lost Ark* (1981) conceived by Deborah Nandoolman (b. 1952), and Patrizia Von Brandenstein's white, three-piece suit (off the rack) for John Travolta in *Saturday Night Fever* (1977) are rarely connected to their originators.

But in the twenty-first century, the retailing of cinematic couture has come back. Some Japanese costume designers have their own clothing lines, as do some American designers such as Patricia Field. Bollywood (Indian film industry) designers regularly dress the public. But the ingenuity of the costume designer in film remains paramount. In the face of restrictions from lighting requirements to the actor's shape, it continues to revolutionize tailoring and set groundbreaking trends while addressing complex cinematic needs.

SEE ALSO *Fashion; Production Process*

FURTHER READING

Chierichetti, David. *Hollywood Costume Design*. New York: Harmony Books, 1976.

De Mille, Cecil B. *The Autobiography of Cecil B. DeMille*. New York: Garland Publishing, 1985.

Finch, Christopher, and Linda Rosenkrantz. *Gone Hollywood: The Movie Colony in the Golden Age*. Garden City, NY: Doubleday, 1979.

Finler, Joel W. *The Hollywood Story.* New York: Crown, 1988.

Gaines, Jane, and Charlotte Herzog, eds. *Fabrications: Costume and the Female Body.* London and New York: Routledge, 1989.

La Vine, W. Robert. *In a Glamorous Fashion: The Fabulous Years of Hollywood Costume Design.* New York: Scribners, 1980.

Landis, Deborah Nadoolman. *Screencraft: Costume Design*. Switzerland and Hove, UK: Rotovision, 2003.

Leese, Elizabeth. *Costume Design in the Movies*. Bembridge, UK: BCW Publishing, 1976.

Mulvagh, Jane. *Vogue History of Twentieth Century Fashion.* London: Viking, 1988.

Schreier, Sandy. *Hollywood Dressed and Undressed: A Century of Cinema Style.* New York: Rizzoli, 1998.

Drake Stutesman

CREDITS

The word "credits" refers to a display of the film's title and the names of persons involved in making a film. Restricted in the earliest days of cinema to a card showing only the film title and the production company, credits have grown substantially in complexity and length.

Front credits (or *main title*) typically appear at, or near, the beginning of the film. Dramatic screen action preceding the credits is referred to as a "pre-credit sequence." *Closing credits* (or *end title*) is typically printed on a large roll and unwound at a constant speed from the bottom of the screen to the top, almost always over exit music, after the narrative is over. It has become fashionable among some filmmakers to include sequences during the end credits or after them, perhaps to entice audiences to sit patiently and acknowledge the many workers who made the film: an early example of this technique is *Being There* (Hal Ashby, 1979), in which the end credit sequence is accompanied by hilarious outtakes from the film. *Rush Hour* (1998) includes outtakes of flubbed Jackie Chan (b. 1954) stunts. In *28 Days Later* (2002), an alternate ending is given after the end credit roll is completed.

While the end credits tend usually to be printed in a standard typeface (such as Times Roman) and to lack distinctive orthographic design, opening title sequences are typically created by a title designer, a graphic artist specializing in movie title sequences. The most celebrated title designer in film history is Saul Bass (1920–1996). Other notable designers are Randy Balsmeyer and Mimi Everett, Maurice Binder (1925–1991), who did the James Bond films until his death in 1991 (for the main title of which he used a white circular gummed label and a macrophotograph of a gun barrel matted with a shot of an actor firing a gun at the camera), Kyle Cooper (*Se7en* [1995]), Pablo Ferro (b. 1935) who manipulated existing US Air Force stock footage of B-52s in flight in order to make the planes appear to be copulating in *Dr. Strangelove* (1964), Stephen Frankfurt (b. 1931) (*To Kill a Mockingbird* [1962]), Richard Greenberg (*The World According to Garp* [1982]), and Dan Perri (*Star Wars* [1977]). The credits coordinator functions to collect all title information and make the necessary legal submissions to register titles for copyright and with the Academy of Motion Picture Arts and Sciences. Typically accompanying main title sequences is a main title theme, such as Dimitri Tiomkin's (1894–1979) for *I Confess* (1953), Elmer Bernstein's (1922–2004) for *The Magnificent Seven* (1960) and *To Kill a Mockingbird*, Miklós Rózsa's (1907–1995) for *Spartacus* (1960), and John Williams's (b. 1932) for any *Star Wars* and Steven Spielberg film to date.

MAIN TITLES AND END TITLES

The main credit sequence in a film performs three principal functions, all of which are complex. First, the audience must be given vital information about the nature and content of the film. As narrative tools, the credits must negotiate between the demands of the story and the audience's information state on coming to the theater. For example, in *Good Will Hunting* (1997), Ferro wanted credits that would introduce and focus on Will (Matt Damon) and show his literacy. Second, the main title must attest to the strengths and powers of the filmmakers (during the studio era, the studio whose logo preceded the title sequence; since the 1980s, the era of

SAUL BASS

b. New York, New York, 8 May 1920, d. Los Angeles, California, 25 April 1996

Educated at Brooklyn College and the Art Students League, Saul Bass gained a reputation as the man who revolutionized film titles, with stark graphic animations deeply evocative of the sensibility of the films that unspooled after them. His first efforts included *Carmen Jones* (1954), *The Seven Year Itch* (1955) and *The Big Knife* (1955) but it was with *The Man with the Golden Arm* (1955), Otto Preminger's voyage to the seedy world of heroin addiction (and the first film on which a director received proprietary credit), that Bass found a style of boldly angular, semirepresentational graphics—in this case, an addict's outstretched arm—that could fragment musically into pieces that formed symbols or parts of words. Before this film, credits had been little more, as Bass once put it, than "words, badly lettered." After *The Man with the Golden Arm*, they became aesthetic unities in themselves.

Bass designed credits for more than fifty films, including *Trapeze*, *Johnny Concho*, *Around the World in 80 Days* (all 1956), *Bonjour Tristesse* and *The Big Country* (both 1958), *Anatomy of a Murder* (1959), *Exodus*, *Ocean's Eleven*, and *Spartacus* (all 1960), *Bunny Lake Is Missing* (1965), *Seconds* (1966), *Alien* (1979), *Broadcast News* (1987), *GoodFellas* (1990), *Cape Fear* (1991), *The Age of Innocence* (1993), and *Higher Learning* and *Casino* (both 1995). But Bass's most celebrated collaborations were with Alfred Hitchcock, for whom he designed the swirling, multicolored, shape-shifting vortex superimposed over a macro-close shot of a red-filtered human eye in *Vertigo* (1958), a sequence that disoriented audiences even before the story began; the black-and-white schizoid words that morphed, split, and shuffled like playing cards in *Psycho* (1960); and the skittering emerald green lines that raced down the screen in *North by Northwest* (1959) to form the main title, then transformed themselves into the skyscrapers of Madison Avenue. For *Psycho*, Bass is reported to have storyboarded a number of scenes, including Marion's shower, which required seventy-eight camera setups.

In 1974 Bass directed and titled *Phase IV*, a film about desert ants going to war with humans. After 1987, his main titles were designed with the assistance of his wife, Elaine, who also codirected a number of films with him, including the short *Why Man Creates* (1968), for which he won an Academy Award®.

RECOMMENDED VIEWING

The Man with the Golden Arm (1955), *Vertigo* (1958), *Exodus* (1960), *Psycho* (1960), *Why Man Creates* (1968), *Phase IV* (1974)

FURTHER READING

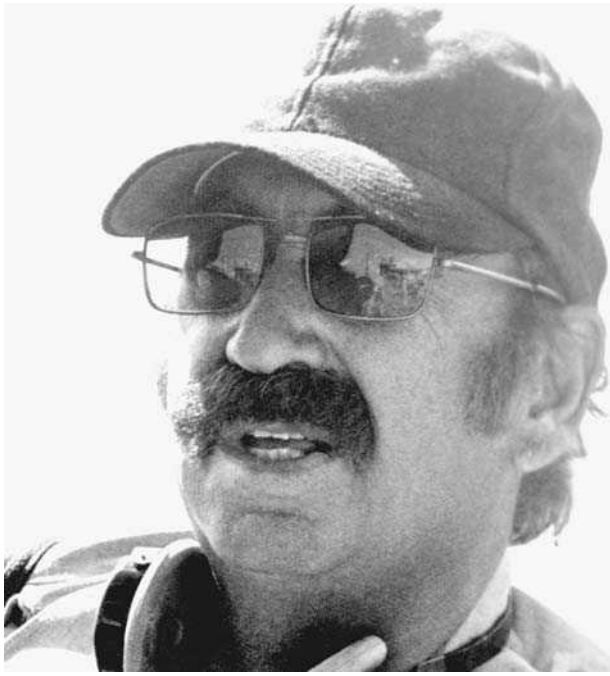
Benenson, Laurie Halpern. "The New Look in Film Titles: Edgy Type That's on the Move," *New York Times*, 24 March 1996.

Rebello, Stephen. *Alfred Hitchcock and the Making of Psycho.* New York: Dembner Books, 1990, and St. Martin's Griffin, 1998.

Murray Pomerance

independent production, it typically touts the principal cast and director). A well-designed and ostentatious title sequence acts as an advertisement for the producer and filmmakers, touting not only the film but other films made by the same people; it suggests technical know-how and a concern for audience engagement, thus constituting a basis for audience investment in other film products. Third, the main title is a kind of display board for the film workers' specific talents. In general, and at least in well-received films, the better one's card in the main title sequence (the larger the type, the better the placement), the higher can be one's asking price for future endeavors. The title is an economic asset for the filmmakers and their cast and crew, and often payment for services rendered on a project is deferred in exchange for increased visibility of one's name in the titles.

Front credits are nowadays invariably briefer than end credit rolls. Aside from the title of the film, the main credits typically name the principal cast; the writer(s) of the screenplay; the author(s) of the material from which the screenplay has been adapted, if any; the cinematographer; the composer; the designer (or art director); the costumer; the editor; the producers; the director. In the studio era—roughly 1930 to 1960—each of these aspects of filmmaking was handled by a specific studio department, and the head of each of these departments was



Saul Bass. **EVERETT COLLECTION. REPRODUCED BY PERMISSION.**

named in the credits, no matter who did the actual work. At Paramount in the 1950s, for example, the name of Hal Pereira (1905–1983) appears as art director on virtually every front credit the studio produced; at MGM in the 1940s, the name of Cedric Gibbons (1893–1960); at Twentieth Century Fox in the same decade, the name of Lyle Wheeler (1905–1990). Contemporary main title sequences are sometimes strikingly abbreviated for dramatic effect. Steven Spielberg (b. 1946), for example, typically runs his credits only at the end of his films, retaining the actual film title card—if that—at the beginning. Because audiences are somewhat less likely to read titles at the end of a film, this practice, while modestly withholding the director's credit until the first position after the finale, also reduces the billing of actors and crew (an effect somewhat mitigated by the intensive advertising that all new blockbusters receive). The end credit roll, which originally repeated only the names of the principal cast (''A Good Cast Is Worth Repeating,'' end credits at Universal Pictures uniformly began, starting in the early 1930s), now tends to contain all of the members of the cinematographer's gaffing crew and the grip crew that handles the camera; all of the carpenters and painters who work for the art director; everyone involved with sound, dialogue, and foley track recording, as well as those who cater, chauffeur, assist, insure, negotiate, supply, and in any other way are connected with the film. At the end of *Titanic* (1997), the extensive end credits include ''inferno artists,'' ''water systems engineer,'' ''etiquette coach'' and a ''thanks'' to the Mexican Minister of Tourism.

In 1942, an attempt to do away with full end credits proved unsuccessful. By law, copyright acknowledgments for all songs and musical tracks used must be included by producers in the end credits. With productions becoming increasingly more complex and involving more and more workers, end credit sequences have become notoriously extensive. For *Superman* (1978), 457 end credits roll for twelve minutes, about one-tenth of the entire film's length. In *Once Upon a Time in the West* (Sergio Leone, 1968), the end credits take up more than twelve minutes. The end credits of *Jurassic Park* (1993) list 519 names.

BILLING

The *billing* in a motion picture is a set of hotly negotiated and legally contracted formulae that dictate the size in points of a screened name relative to the size of the name of the film. The names of actors and technical personnel must appear on posters and all other advertising for the film and in the opening credits. Other considerations include the individuality of a credit—that is, whether the worker's name appears alone onscreen or along with others'—and the placement of the contributor's credit within the syntax of the credit sequence, relative to the name of the film. Writers' credits—awarded onscreen since 1941—are interesting in this regard. A film ''Written by Joseph Jones *and* James Smith'' is one in which the principal writing, the bulk of the writing, or the dominant writing was done by Mr. Jones; however, a film ''Written by Joseph Jones & James Smith'' is one in which the two writers equally shared in the creative process. Regardless of its point size—and this usually matches that of the principal stars—the director's screen credit has been mandated by the Directors Guild since its 1939 agreement with motion picture producers as the final credit to appear before the action begins. As of 1972, without a specific waiver from the Directors Guild, no film could credit more than one director. Sometimes a director wishes in the end to dissociate himself from a film; traditionally, the credit ''Directed by Alan Smithee'' has been used to signify this. Actors have also employed this credit.

Since the mid-1990s, directors and writers have been wrangling over what is known as the ''possessory'' screen credit, one frequently received by directors like Rob Reiner (b. 1947) and Ridley Scott (b. 1937): ''a film by Rob Reiner''; ''a Ridley Scott film.'' Screenwriters have argued that the director's possessory credit reinvigorates the notion of the *auteur*, in a production era in which no one person can reasonably take credit for all of what is onscreen. Stanley Kubrick's (1928–1999) credit in *2001:*

A Space Odyssey (1968) as not only writer and director but also special effects designer caused some dissension in the film world. By the 1990s, however, four out of five films had some kind of possessory credit, even though fewer than a fifth of these were directed and written by the same person. On the other hand, some filmmakers are multi-talented and can reasonably take credit for more than direction. The director of *Once Upon a Time in Mexico* (2003) received a main credit that reads, ''Shot, Chopped, and Scored by Robert Rodriguez.'' Rodriguez (b. 1968) also produced and designed the film, as well as designing its special effects.

A celebrated star with considerable box-office draw often negotiates for billing ''above the title''—that is, an explicit reference to the position of the performer's name in print or poster advertising; in main titles, it signifies that the name is to precede the film title on the screen. The process of billing competition has been described by Danae Clark (1995) as labor fragmentation: above-the-title billing emphasizes not what screen actors have in common with one another but how they can be seen as different, thus isolating them in the bargaining process. Stars, for example, have large credit billings or names above the title, while character actors and extras emphatically do not. Credit billings are negotiated by the casting director in the producer's stead, and agents representing actors and technical personnel exercise considerable emotion and energy in securing advantageous ones—this because billing can be tied to future earning capacity. Occasionally, pressure may be mounted by technical personnel or actors themselves to lobby for a colleague's screen credit: in *49th Parallel* (Michael Powell, 1941), for example, the British actor Eric Portman (1903–1969) was to receive second billing, but his screen partners—Leslie Howard (1893–1943), Raymond Massey (1896–1983), Laurence Olivier (1907–1989), and Anton Walbrook (1896–1967)—insisted that he share main title billing with them.

TITLES IN FILM HISTORY

The main title was originally produced as a lantern slide for vaudeville theaters and the nickelodeon that showed the first films. Such slides named the film (framing audience response), filled in gaps in the narrative and dialogue, and addressed the audience directly about film-watching etiquette. As Charles Musser (1990) points out, the main title card frequently identified a pro-filmic event familiar to audiences, thus instantly aligning their orientation to the screen narrative. Biograph films from 1896 on relied on lantern slides to effect continuities between shots, sometimes bridging ellipses and pointing to the unfolding character of the story. In July 1903, Edison's *Uncle Tom's Cabin* introduced the filmed title card (as opposed to a title on a slide provided by the exhibitor), which appeared between and labeled each scene. Around 1905, Musser notes, Edwin S. Porter (1870–1941) used animated, filmic intertitles, with swirling or moving letters that formed words against a black ground. Some ''head titles'' for early films were supplied by the film exchanges (early distribution facilities), not by the producers.

Early titles were made on a copy stand, and, in a 1911 encyclopedia, a tabletop method is given with illustrations. During World War I, Barry Salt (1983) notes, the practice of carrying the narrative action through dialogue titles became established in American cinema. D. W. Griffith (1875–1948) continued it into the 1920s. Some lines of dialogue were not carded, prompting the audience to participate in forming an understanding of what the characters were saying. Title cards containing illustrations or designs began in 1916.

In the 1930s and 1940s, cinema frequently was marketed on the basis of its attachment to popular and high-brow literature; a main title sequence for such films could establish the prestige-bearing literary connection in more ways than by simply listing the book from which the movie had come. For example, in *The Fountainhead* (King Vidor, 1949), the names of Gary Cooper (1901–1961) and Patricia Neal (b. 1926) appear on what appears to be a title card with a sketch of skyscrapers in the background; one of the buildings suddenly rotates to reveal itself as the spine of a gigantic book, *The Fountainhead*, the ''pages'' of which systematically open to reveal the principal credits—prominently featured among which is a card of attribution to Ayn Rand (1905–1982), the author. The central character in *Leave Her to Heaven* (John M. Stahl, 1946) is an author, and the main title is an artist's rendering of his book cover. By contrast, the main credits for *There's No Business like Show Business* (Walter Lang, 1954), aim to reflect vaudeville as a principal source of twentieth-century show business: here, flamboyant gold lettering is superimposed on plush red velvet theater curtains.

From the 1940s to the 1980s, main titles often showed filmic background action or scenery under the title cards. One example among thousands is *Out of the Past* (1947), in which the main credits are backed by stationary and panning background shots of bucolic countryside. Titles of this sort were produced early on through matte photography, with optically printed split-screen technique debuting in the 1960s. Relatively elaborate main title sequences began in the 1950s to add attraction to motion pictures, largely in response to the rise of television and the Paramount Decree, which curbed the big studios' ability to succeed in exhibiting their own films.

Saul Bass's credits for Otto Preminger's* The Man with the Golden Arm *(1955) are echoed in his design for the poster art. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Saul Bass was the principal agent of this first design wave, especially, although not exclusively, for the films of Alfred Hitchcock (1899–1980) and Otto Preminger (1906–1986). In the 1960s, Stephen Frankfurt's (b. 1931) eerie and elegiac sequence for *Mockingbird* was the first main title in which loving attention was paid to the details of objects (through macrophotography). Blake Edwards (b. 1922) commissioned Warner Bros. cartoonist Fritz Freleng (1905–1995) to design the cartoon opening sequence for *The Pink Panther* (1963), a sequence audiences adored because of its goofy animated pink cat and Henry Mancini's (1924–1994) sophisticated and bouncy theme. The split-screen technique is masterfully shown in the title sequence of *The Thomas Crown Affair* (1968), where color still frames appear against, and move around on, a black screen.

TITLING TECHNIQUES

In elementary matte titling over a pictorial background, two identical mattes of the printed and designed title cards were produced, one printed black on white and the second white on black. When the first was exposed in an optical printer against the background footage the director or producer wanted used under the titles, what resulted was an image of the background with the text initially represented as a blank area in the image corresponding to the precise shape of the lettering on the title card. The second matte was then printed optically over the picture, with its white (or sometimes colored) text now perfectly registered with the blank areas of the picture. This second optical pass printed or colored in the words of the title, frame by frame. The main title of Hitchcock's *Rear Window* (1954), for example, unfolds over a screen-sized matchstick blind slowly being raised on picture windows that look out on a Greenwich Village courtyard (the largest and most complex set ever constructed on a soundstage to date, dramatically revealed to an eager audience when the matchstick curtain "goes up"). Matte titling was a laborious process demanding extremely precise registration of mattes and background plates.

Nowadays, virtually all feature film titles are produced on the graphic designer's computer, using a graphics or animation program, and then transferred directly to 35mm film. This procedure has made possible the design of increasingly dazzling and optically challenging main title sequences, such as Gary Hebert's main title for *The Bourne Identity* (2002), with its superimposed, horizontally racing type. Ironically, it is possible to design title sequences in such a way that viewers become so stunned and incapacitated by what they see that they cannot read the credits.

Main credits need not be legible or even visible. In *The Magnificent Ambersons* (Orson Welles, 1942), *Fahrenheit 451* (François Truffaut, 1966), and *M*A*S*H* (Robert Altman, 1970), the opening credits are read by an offscreen voice; in *Uccellacci e uccellini* (*Hawks and Sparrows*, Pier Paolo Pasolini, 1966), they are sung. Nor is credit information invariably superimposed upon a graphic background in what appears to be a simple textual overlay. In *One from the Heart* (1982), Francis Ford Coppola (b. 1939) re-creates the fabled casinos of Las Vegas in miniature, placing the opening credits on their neon marquées as the camera gently glides past. In *Ed Wood* (Tim Burton, 1994), the camera lovingly pans over a decrepit environment containing refuse and old signposts on which the main credits have been painted as a part of the scene. A similar technique is used with main titles embossed on road signs that float above tinted aerial shots of New York in *Jungle Fever* (Spike Lee, 1991) and on urban signage in *Hollywood Homicide* (2003). In *West Side Story* (1961), Saul Bass's main title, involving considerable aerial photography as well as tracking shots on the street, is designed with the use of graffiti on neighborhood walls. The main title of

Indiana Jones and the Temple of Doom (1984) is choreographed as a dance routine. Credits can zoom forward on the screen (the main title for *Superman* [1978]) or backward (the receding signatures of the principal cast in the end credit of *Star Trek VI: The Undiscovered Country* [1991], and the receding text in the main title crawl for *Star Wars* [1977]). An interesting variant on the movement of text is the top-to-bottom front credit roll of *Kiss Me Deadly* (1955).

Not every mainstream fictional feature film has an elaborate and optically stunning main title. Since *Annie Hall* (1977), Woody Allen (b. 1935) has insisted on the same credit sequence for every one of his films: title information printed in white on a plain black ground. Credits often imitate the style, tone, symbolism, or precise imagery of a film; in spoof films, the credits are often spoofs themselves—for example, in the end credits of the *Airplane* films (1980, 1982), viewers can spot "Worst Boy: Adolf Hitler" (a parody of the Best Boy credit, which goes to the cinematographer's chief lighting assistant). End credits in *Class of Nuke 'Em High* (1986) acknowledge not only a gaffer (a cameraman's lighting assistant) but also a goofer and a guffer; and not only a key grip (the person responsible for handling the camera) but also a key grope. The end credits of *Hot Shots!* (1991) contain a brownie recipe.

In experimental films, such as those of Stan Brakhage (1933–2003) or Bruce Elder, it is the norm for the filmmaker to accomplish, or at least be intensively involved with, most technical aspects of production and thus to have what may be termed a "personal" relation to the film. This is nicely exemplified by the scratched or hand-painted credits used by Brakhage. In *Normal Love* (1963), Jack Smith uses title cards that seem homemade, even embodied: the credits are composed of awkward squiggles of dark fluid, possibly blood, intertwined with various grasses on a pale background.

The *title name credit* of a film is the producer's to determine. When film distribution rights are sold internationally, as is normally the case in the twenty-first century, a film name may be changed to facilitate distribution abroad. A few significant examples: *Les Deux anglaises et le continent* (Truffaut, 1971) became, for release in the United States, *Two English Girls*, thus omitting reference to a young man from France (nicknamed "le continent") for an audience who think of a "continent" not as a person but as a place. Antonioni's *Professione: Reporter* became *The Passenger* (1975). The British film, *A Matter of Life and Death* (Michael Powell, 1946) was imported to America as *Stairway to Heaven*; *Du Rififi chez les hommes* (Jules Dassin, 1955) became, simply, *Rififi*. American film titles crossing the Atlantic in the opposite direction are equally changeable: *The Errand Boy* (Jerry Lewis, 1961) in France became *Le Zinzin de Hollywood*.

Main title design typically aims to be eye-catching, enigmatic (and therefore alluring), graphically exciting, and allusive, if not part of the story itself. In *Walk on the Wild Side* (Edward Dmytryk, 1962), to the sound of Brook Benton (1931–1988) crooning the title song, the camera shows a sleek and streetwise black cat striding across the frame in linked slow-motion shots, symbolizing the tough, no-nonsense femininity of Capucine (1931–1990) and Jane Fonda (b. 1937) and positioning the story in the vulgar "gutter of life." By contrast, for the main title of *2001: A Space Odyssey* (1968), the opening credits appear in plain, stark white letters against a cosmic scenario in which the sun, the moon, and the earth align at the moment of an eclipse. This is animated as if seen from an extraterrestrial perspective of shocking proximity, while the galvanizing opening bars of Richard Strauss's *Also Sprach Zarathustra* are performed by the Berliner Philharmoniker. The credit sequence for *2001* became both legend and the stuff of considerable affectionate parody. A similarly cosmic theme is struck in the main title of *25th Hour* (Spike Lee, 2002), in which various graphic shots of the twin towers of light that shone nightly in New York in tribute to the victims of September 11, 2001, become background for the modestly sized principal credits. This chilling sequence prepares us for a stark tale of a sad and troubled city filled with sad and troubled characters.

Kyle Cooper's title for *Se7en*, produced with rapidly shifting type and several layers of integrated design superimposed upon one another, as well as large-grain photography and image fragmentation, has come to symbolize the new wave of screen titling that began in 1990. Hard to decipher and tensely poetic, the title projects a dark foreboding to the audience. In an economical pre-title sequence, we encounter Detective Somerset (Morgan Freeman) dressing himself for work in the morning, attending the scene of a murder, and meeting his new partner, Mills (Brad Pitt), a slightly contentious younger man. "I want you to look, and I want you to listen," Somerset tells him. We then see him preparing to sleep, a metronome clicking beside his bed as the background fills with sounds of offscreen, argumentative voices. A clap of thunder cuts to the main title sequence, which is composed of shots glimpsed only briefly so that reading the overlaid text and the image behind it presents a challenge. A notebook, a razor blade held in fingers, blood in water are shot in macro close-up and held onscreen far too briefly to be thoroughly "read." The text is composed in what appears to be handmade scribbles whose letters sometimes jiggle and shift. Photographs are cut and pasted into a notebook, apparently badly spliced film is mixed with hand-scratched film and

multiple exposures, and the musical track vibrates rhythmically with sounds that occasionally seem artificially speeded up. All of this gives us much to see and much to hear, yet at the same makes it difficult to sort out the fragments and to establish meaning. Since the film is about detectives decoding the signals left by a particularly elusive and brutal serial killer, the opening sequence functions to prepare the ground for the narrative and to establish the dark modality of the story.

Often, main titles are so fanciful that they stand alone as films-within-films. Spielberg's *Catch Me if You Can* (2002) opens with a charming animated main title sequence recalling both the 1950s graphic titling designs of Saul Bass and the 1960s animated main titles used for Jerry Lewis's *The Family Jewels* (1965), here set to the accompaniment of John Williams's jazzy tarantella. For *Daredevil* (Mark Steven Johnson, 2002), the film treatment of a comic book saga of a blind superhero, the main title is designed to resemble the dark and highly saturated color printing of comic book art: skyscrapers are seen at night, their various windows suddenly lit up with the principal credits in simulated Braille.

Touch of Evil (1958) opened in its first commercial release with main title cards superimposed by the studio over a much-celebrated four-minute-long sequence: a detective (Charlton Heston) and his new wife (Janet Leigh) walk through the streets of Juarez toward the US border station, while street traffic slowly swirls around them. One car is a flashy convertible, in the trunk of which a man hid a bomb in the film's first moment. The couple trades pleasantries with the border guards as the car purrs beside them. They circle the car nonchalantly. ''There's the sound of a clock ticking in my head,'' says a woman riding in the front seat. Nobody listens to her. The car glides on. Just as the titles end, the newlyweds' romantic conversation reaches its peak, and they kiss. *Boom!*—there is an explosion as their lips touch. We cut to see that the car has blown up. The director Orson Welles himself regretted that the studio put titles over this sequence, because it was meant to stand independently, and the titles were to appear at the end of the movie. In 1999, on the instigation of Jonathan Rosenbaum, the restored film was released according to the director's intentions.

SEE ALSO *Crew; Guilds and Unions; Production Process*

FURTHER READING

Clark, Danae. *Negotiating Hollywood: The Cultural Politics of Actors' Labor*. Minneapolis: University of Minnesota Press, 1995.

Hulfish, David S. *Cyclopedia of Motion-Picture Work*. Chicago: American Technical Society, 1911.

Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. New York: Scribners, 1990.

Salt, Barry. *Film Style and Technology: History and Analysis*. London: Starword, 1983.

Welles, Orson, and Peter Bogdanovich. *This Is Orson Welles*. Edited by Jonathan Rosenbaum. New York: HarperCollins, 1992.

Wexman, Virginia Wright. ''Success Has 1,000 Fathers (So Do Films).'' *The New York Times*, 28 May 2004.

Williams, Tony. ''Wanted for Murder: The Strange Case of Eric Portman.'' In *BAD: Infamy, Darkness, Evil, and Slime on Screen*, edited by Murray Pomerance, 157–172. Albany: SUNY Press, 2004.

Murray Pomerance

CREW

The large crews that are associated with modern big budget Hollywood films reflect not only the scale and scope of the production but also a sophisticated division of labor. Early films were smaller and thus far simpler in this regard. It was not uncommon in early films for one individual to act as cameraman and director, performing all the necessary duties: selecting the subject, shooting, developing, printing, editing, and exhibiting the movie. As films became more complex and increasingly relied on staged rather than documentary subjects, a division of labor appeared between camera operator and director. This task specialization, which eventually gave rise to distinct occupational categories, set the stage for further specialization as production companies discovered the economic advantages of simultaneously producing a range of longer films. The key to realizing these advantages was the accumulation and management of personnel and resources on a large scale. However, making efficient use of resources and personnel on this scale depended on achieving labor economies. Influenced by Frederick W. Taylor's concept of "scientific management," producers sought and promoted greater efficiency by increasing task specialization in film production, which by its nature is the most labor intensive, and thus most costly, part of their business.

The rise of the studio system in the United States in the early twentieth century reinforced the link between economies of multipicture production and greater division of labor. The studios were instrumental in creating the system of labor division that has continued to characterize most feature productions. The hallmark of this system is the way that film crews are organized into departments, each of which has distinct responsibilities in the filmmaking process. Each of these departments employs a range of individuals with specialized expertise, who work as a team to create the finished product.

Technical innovations have altered filmmaking practice and led to the creation of new roles while reducing the need for others. For example, the introduction of synchronized sound in the late 1920s required a whole string of crew members to set up and operate recording equipment and to edit the sound during post-production. Conversely, the development of high-quality digital cameras means that a professional looking film can now be made without some of the crew previously required to handle the more wieldy 35mm camera and the substantial lighting it demands. The division of labor and occupational structure of modern film crews are therefore subject to changes in technology, expertise, and professional regulations.

The involvement of some members of the team may be confined to either the beginning or the end of the production process. For example, the involvement of scriptwriters often ends before filming starts, whereas the visual effects team is usually not involved until the shoot is over. In general, however, the stage at which specialists become involved varies from film to film. Title sequence designers, for instance, may work with the director from a very early stage in the production, as they did for *Fight Club* (1999), or may be brought in during postproduction, when a less ambitious title sequence may be one of the last elements to be added. There are some crew members, most notably the producer and usually the director, who tend to remain with the production throughout the process, largely because they are essential for the cohesion and continuity of the project.

The size and diversity of modern film crews has led to an extraordinary proliferation of job categories. Most of these categories are in any case variations on the basic division of labor that operates in a film crew. This division of labor is well accounted for in the job descriptions of department heads who are employed on most contemporary films, as well as some of the more prominent roles in each department. The following descriptions are arranged in an order roughly chronological to the film production process, beginning with the producers' team, and progressing through preproduction, production, and postproduction.

PRODUCERS AND THE PRODUCTION OFFICE

The producer initiates and supervises all the processes involved in making a film. Core responsibilities include selecting or commissioning the script, securing finance, hiring the director and other departmental heads, monitoring the expenditure and progress of the production to try to ensure that the film is completed on time and within budget, and negotiating the sale of the film to distribution companies. Films often have more than one producer, and the producers are sometimes given specific job titles according to the division of duties between them. An executive producer, in contrast to a producer, does not have a hands-on involvement in the production process. He or she focuses on business rather than creative issues, and often supervises other producers. An associate producer performs tasks delegated by a producer or executive producer. Coproducers work as a team so that between them they are involved in all the different producer functions, including both creative and managerial roles. A line producer is a manager who is intimately involved in the day-to-day production processes.

Various supervisory staff oversee the different stages of filmmaking to ensure that they are completed on time and budget. The production manager works in a similar way to the line producer to ensure the smooth running of the production process, supervising both staff and expenditure. The production accountant handles the finances for the film, dealing with invoices and financial reporting requirements. The postproduction supervisor is responsible for overseeing the tasks that need to be completed after the shoot has ended. A dedicated postproduction accountant may also be employed.

The publicity department is in charge of promoting the film. Although the most intensive marketing activity occurs in the immediate run-up to the film's release, gaining exposure for the film is an ongoing process that begins before production even starts. The publicity director designs and oversees the publicity campaign and is based at the studio or head office. If the production company is also distributing the film, they will take responsibility for commissioning and approving materials such as posters and trailers. The unit publicist is often present on the set and is responsible for arranging media interviews, collecting information for press notes, and selecting photographs to be issued to the press. The stills photographer is present on the set to take publicity pictures and may also take still pictures for use in the film, or photographs that act as records to assist continuity.

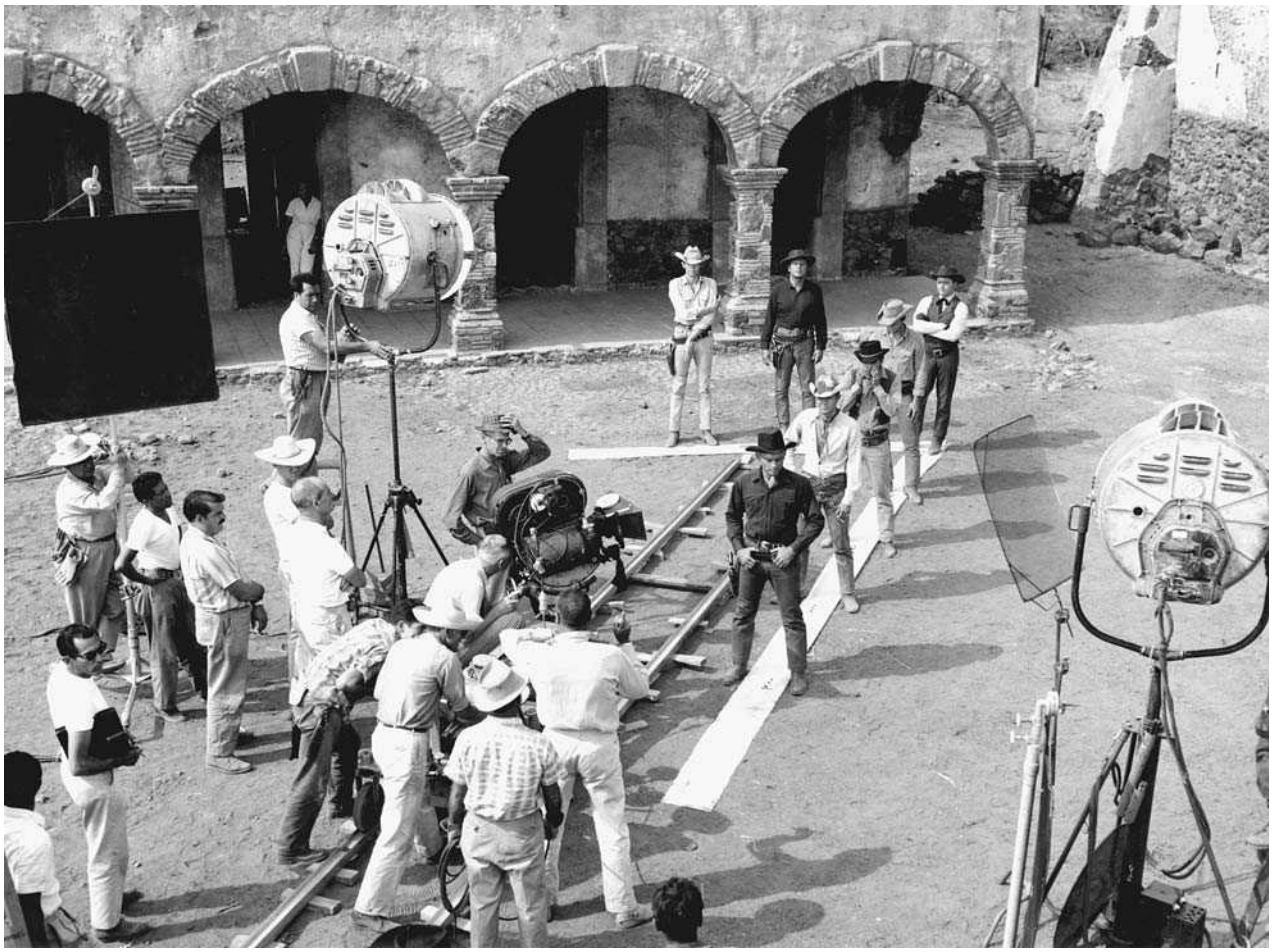
THE DIRECTOR AND TEAM

The director has the main creative responsibility for the film. He or she is normally involved in the project from an early stage and participates in hiring the heads of departments, the casting process, and working with one or more writers to perfect the script. During filming, directors direct the actors, supervise the activities of the crew, and decide which takes to print. Directors often remain involved after shooting ends, working with the editor and other postproduction personnel to ensure that the film is completed in accordance with their design.

Because the director's scope of responsibility is wide and diverse, he or she normally has several assistants, each with designated roles. During preproduction, the first assistant director breaks the script down into shots and prepares the shooting schedule. During production, he or she conveys the director's instructions to the cast and crew, coordinating their performance in order to keep pace with the schedule. The second assistant director is responsible to the first assistant director. His or her many duties may involve the preparation of call sheets and the distribution of scripts. The second second assistant director, or third assistant director, focuses on such floor duties as managing the movement of extras. This can be an enormous task, as in *Gandhi* (1982), which used an estimated 300,000 extras.

The script supervisor, or continuity girl, keeps track of the progress of filming and any deviations from the written script. He or she also helps the director remember the details of shots that have already been made, ensuring that details such as hair and makeup remain the same from one shot or scene to the next. In order to do this, a detailed continuity report is maintained.

Specialized crew members may be employed to assist the director in eliciting the desired performances from the actors. They include the choreographer, who designs any dance sequences, the dialogue coach, who trains the actors in the creation of appropriate accents or dialects, an animal trainer, who coaches the animal actors, and a wrangler, who handles babies, animals, or other participants, such as vehicles, that do not respond to verbal instruction. A stunt coordinator is responsible for designing stunt work and ensuring that



Cast and crew (director John Sturges pointing) on the set of* The Magnificent Seven *(1960). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

it is conducted safely. An action vehicles coordinator or fight director may also be employed. A creative consultant or technical adviser may offer specialized advice about a range of topics.

Many films use a second unit, headed by a second unit director. This self-contained subsidiary crew comes complete with all the personnel required for filming. It is normally used for shooting such material as street scenes that do not feature the main actors.

PRE-PRODUCTION: THE SCRIPT, CASTING, AND LOCATIONS

The first draft of a script is produced by a screenwriter, who may create original material or adapt existing material, such as a novel or a play. A script invariably goes through many drafts before its final version, and other writers are often brought in to assist with this process. Additional writers are sometimes known as script editors, or script doctors, and may specialize in polishing a particular element of the script, such as the dialogue. A storyboard artist may work with the director to translate all or part of the script into a series of still pictures to be used as a template for shooting.

The casting director is responsible for auditioning and selecting the actors, as agreed with the director and producer, and for negotiating their contracts. Sometimes one casting director auditions major roles, while one or more local casting directors hire supporting actors for location filming. Extras casting may be performed by yet another person or agency.

If any parts of a film need to be shot outside the studio, sites are selected by a location manager, whose research is often aided by a location scout. The location manager obtains permission to film from authorities or private owners and negotiates any fees that must be paid. Throughout the shoot the location manager is responsible for liaison with area film councils or other relevant authorities.

VISUAL DESIGN

The production designer deals with one of the most important jobs in a film. He or she is responsible for planning its entire look, from individual sets to overall color schemes. Normally one of the first to be involved in the production, the designer delegates specific tasks to other members of the crew, who are in turn responsible for creating designs on a more detailed level or for supervising or executing the work needed to transform the designs into reality.

Set building is the responsibility of the construction department. Plans are produced by a draftsperson for the guidance of the construction manager. The construction department includes a range of workers, including carpenters, plasterers, painters, sculptors, drapers, and sign writers, who all work with materials purchased by the construction buyer. Standby painters and standby carpenters remain after the set has been built to handle any alterations required during filming.

Once the basic sets are constructed, the art department takes over. Supervisory responsibility is normally assumed by the art director, although sometimes the roles of production designer and art director are combined. A set designer has the duty of planning in detail the sets suggested by the head of the department. A production buyer is responsible for purchasing the required materials.

If large, two-dimensional pictures are used at the rear of the set to create the illusion of a space that does not exist, they are the responsibility of the scenic artist. Sometimes the background paintings are not physically incorporated into the set but are combined through optical effects. These images are created by a matte artist; they were traditionally painted on glass, but techniques are changing with the growing sophistication of digital effects.

The set decorator is responsible for transforming a basic set into the illusion of a complete environment, with all the details needed to make it look convincing. He or she is normally assisted by a lead person, who is in charge of the swing gang, which comprises miscellaneous personnel handling set dressing and props, who ready the set for the next day's filming, often by working overnight. The set dresser physically places the set dressing items, such as chairs and tables. A greensperson places and maintains any necessary foliage. The property master provides mobile objects, such as books or kitchenware, which may be handled by actors. These are maintained by a property assistant. Certain types of props that call for more detailed knowledge may be supplied or supervised by a specialist such as an armorer, who is responsible for weaponry.

The wardrobe department is headed by the costume designer, who works with the director and the production designer to ensure the film has the desired "look." The role of the wardrobe supervisor is to ensure that the outfits specified by the costume designer are created, hired, or purchased within the budget. If costumes must be made, they are created by a seamstress and cutter/fitter. The wardrobe master or mistress and wardrobe assistants maintain the costumes during production, supervising washing and mending as well as ensuring that the costumes are available when and where they are required. A dresser may be employed to help the performers get in and out of their outfits.

The hairstylist is responsible for designing and maintaining hair and wigs. Makeup artists design and create the facial and body makeup effects required for the performers (sometimes animal as well as human). The special makeup effects credit belongs to artists who create major alterations in appearance. These may include the simulation of serious injuries or disfigurements, or the transformation of an actor into a monster. Prosthetic makeup is a specialized task that generates radical transformations by attaching latex or other materials to an actor's skin, using prosthetic appliances created by a foam technician.

CAMERA, LIGHTING, ELECTRICAL, AND PRODUCTION SOUND DEPARTMENTS

The camera crew is headed by the director of photography, who works closely with the director. Together they select the camera(s) and film stock and plan the camera angles and movements. The director of photography also takes responsibility for selecting camera lenses and designing the lighting.

The director of photography may also operate the camera, but normally this task is delegated to a camera operator. For multicamera shooting, several operators are needed, and these may be credited with such titles as "B camera" or "additional camera." The camera operator may be supported by an assistant cameraman, who is responsible for the care of the equipment, as well as preparing the camera report, or dope sheet. The clapper loader has various duties, including loading the camera with film and operating the clapperboard at the start of each take. This board displays the film title, scene number, and take number. The clapper loader stands before the camera and reads these details out loud before closing the hinged clapsticks. This device allows the sound and image tracks to be accurately synchronized during postproduction while identifying the contents of a filmstrip or sound recording. Although the traditional board is still in use, more sophisticated electronic versions are now available. The focus puller ensures that the image remains

in focus, making adjustments when either the camera or the actors move. To allow instant evaluation of takes, video footage may be recorded and played back by the video assist operator.

If a camera is required to move during the take, additional crew members are needed. The dolly grip takes responsibility for the camera dolly, a wheeled support that allows the camera to be moved along tracks. A 1973 invention now allows a Steadicam operator to move the camera in a special device attached to his or her body, which minimizes the shakiness of the operator's movements. A crane operator may be employed when a camera (and sometimes its operator) needs to be elevated for very high angled shots.

The electrical department is headed by the gaffer, who is responsible for delivering the lighting effects required by the director of photography. The gaffer's first assistant is the best boy electric (a title used irrespective of actual gender), and the department also employs electricians, or "sparks." A generator operator may be needed when extra power is required, especially common when shooting on location.

Since the demands of lighting placement are often complex, the gaffer relies heavily on the grips, physical laborers who handle and maintain a range of equipment used on the set, and who are particularly associated with the lighting and camera departments. The key grip works closely with the director of photography, the camera operator, and the gaffer in order to plan ways to meet the physical requirements of lighting and camera movement. The key grip's first assistant is known as the best boy grip. Construction grips, or riggers, erect any scaffolding required for the camera or lighting and help to disassemble and reassemble sets.

Some sound is normally recorded during filming, although much of the soundtrack is created during postproduction. On set, the production sound mixer is responsible for selecting microphones and supervising their placement. Several different types may be used. These include microphones concealed around the set—behind furniture, for instance—and radio microphones worn under the performers' clothing. A boom, or long rod, is often used to suspend a microphone above the action and out of the camera's range. This is handled by the boom operator. The cable puller handles the masses of wiring that the microphones require. The sound recordist operates the tape recording equipment on the set.

PERFORMERS

The stars and supporting actors are rarely the only performers in a film. Most films also use extras, who perform small non-speaking roles, often as part of a crowd. Many films also require stunt performers to execute potentially dangerous physical actions, such as catching fire. Some performers work as doubles, imitating an actor who is unavailable, and are often filmed in long shot or from a rear view. Stunt doubles can be used to create the illusion that an actor is performing his or her own stunts. Body doubles are used when an actor does not possess the required physical attributes or when a star refuses to appear naked. Other performers are not seen physically but are featured on the soundtrack. They include voice-over artists, who are used for spoken narration, and voice actors, who create the character voices in cartoons. Sometimes the voice of a live actor is replaced, a practice especially common when singing is required. The Hollywood star Rita Hayworth (1918–1987) had her "singing voice" recorded by other artists, including Nan Wynn (1915–1971), Martha Mears (1908–1986), Anita Ellis (b. 1920), and Jo Ann Greer (d. 2001).

Stand-ins do not appear in the final film, but have a very important function. During the preparation of a shot, when lighting is set up and camera movements are rehearsed, they replace the actors in order to allow the actors time for other preparations, such as makeup.

OTHER PRODUCTION CREW

Most films require some special effects. This term normally refers to illusions created on the film set, rather than in postproduction. (Digital effects and other effects created off-set are discussed in depth below.) The department is headed by the special effects supervisor, and its members may include such crew as a pyrotechnician, who is an expert in creating fires and explosions, a model maker, a puppeteer, and a projectionist, who operates the equipment needed for back projection. The special effects crew normally works closely with other departments, such as makeup or stunts, so there may be no clear division between them.

Some other crew members commonly employed include runners or production assistants, security guards, a maintenance engineer, a health and safety adviser, and a unit nurse. Additional services are required for location work. The transportation captain organizes the movement of actors, crew members, and equipment between sets and locations. A transport coordinator may also be employed to supervise the availability of drivers and vehicles. Catering, a crucial service during a shoot is provided by a company or group of individuals who supply the main meals to cast and crew. The craft service maintains the availability of drinks and snacks throughout the day.

POSTPRODUCTION SOUND

Music, sound effects, and even some of the dialogue are recorded as well as edited during postproduction. The

musical score is designed by a composer, who writes the main themes but may not provide detailed designs for each moment of the film. A music arranger or orchestrator may also be employed to adapt the composition for each part of the film for which music needs to be recorded. If the score includes songs, then a lyricist and one or more singers may be required. A conductor may be employed during the process of recording the musicians. If the soundtrack uses nonoriginal music, then the duty of obtaining rights clearance falls to the music supervisor.

Sound effects are created by a Foley artist, who re-creates noises such as slamming doors and jangling keys, using a variety of everyday items that are often quite different from the objects they mimic. Dialogue re-recording is known as ADR, or automatic dialogue replacement. An ADR editor is responsible for recording the dialogue and matching it to the filmed lip movements.

Synthesizing these different tracks normally involves an array of specialized editors. These may include a dialogue editor, a sound effects editor, and a music editor, who are all responsible to the supervising sound editor. The sound re-recording mixer combines the dialogue, sound effects, and music to create the final soundtrack.

EDITING, VISUAL EFFECTS, ANIMATION, AND TITLING

Processing and printing of the film is performed by laboratories, rather than members of the film crew. The editor is responsible for selecting shots from the raw footage and arranging them into the order specified in the shooting script. Further reworking is often supervised by the director. The editing process may be done by physically cutting sections of the printed filmstrip, or may now be done on a computer, using systems such as Final Cut Pro or Avid (a high proportion of editing work is now done digitally). Much of the technical and administrative work is performed by an assistant film editor.

The photographed images may still require additions or modifications. Whereas special effects are created in front of the camera, visual effects are added in postproduction under the direction of the visual effects supervisor. Alterations to the image may include erasing a boom or a light that has accidentally got into the frame, integrating digitally created characters with live action, or changing the color of the sky so that shots filmed at different times match up when edited together. Most visual effects work is now done using computer technology. Some common crew members include modelers and animators, who create the components that need to be integrated with live footage, and digital compositors, who combine various visual elements.

An animator creates a series of individual frames that produce the illusion of movement when filmed sequentially. Animation may sometimes be incorporated into live action films, but is often designed not to be noticed as such. This kind of work normally falls to the visual effects department. Some of the main roles include the key animator, who creates strategic frames, such as the poses a character takes at the start and end of a movement, and ''in-betweeners,'' who create the intermediate frames, guided by the ''dope sheet'' on which the appointed timings are detailed. In cel animation, an opaquer colors in the outlines drawn onto each frame. Now that much animation is done digitally, new roles have emerged, such as rendering, which involves applying texture, color, and detail to the three-dimensional ''wireframe'' contour of a character or object, and that of software engineer, who designs and programs the computer systems.

The title designer is responsible for the placement of cast and crew credits and may also design the title sequence in its entirety. Much of the work is now done digitally, as motion graphics have eroded the separation between pictures and text. Sometimes an entire department is needed to create the title sequence, if live action footage needs to be shot, animation must be created, or complex visual effects are required. For this reason, the work is often outsourced to dedicated title houses.

CREW SIZE AND ONSCREEN CREDITS

Most films require a wide range of expertise and thus call for fairly extensive crews. The size of a film crew varies according to the budget, just as its composition depends on the requirements of the specific film. For example, an action thriller may require a large number of stuntmen, whereas an intimate drama would need few if any. Historical blockbusters depend on sizable camera crews and extensive wardrobe departments. For instance, the historical saga *Ben-Hur* (1925) called for forty-eight cameras to shoot its sea battle scene, and the wardrobe department of *Quo Vadis?* (1951) had to prepare and manage 32,000 costumes.

The crews of low budget and short films are likely to be far smaller than those of major Hollywood productions, with people often doubling up to perform more than one task. Such labor-saving practices are usually not possible on big-budget productions, which tend to employ unionized film crews. To protect the interests of their members, unions insist that the crew members work within the strict limits of their job descriptions and that an appropriately qualified union member is hired to perform each duty. This restriction may extend all the way to the director. For instance, when the British director Ridley Scott (b. 1937) went to Hollywood to make

Blade Runner (1982), he was not allowed to act as his own camera operator and had to work through the director of photography Jordan Cronenweth (1935–1996) and his unionized team instead.

Some short films and experimental films, as well as certain types of documentary such as direct cinema, are made with incredibly tiny crews. There are even films that have been made entirely by one person, which has normally happened when the film is composed of animation or found footage. One of the most impressive single-handed achievements is surely José Antonio Sistiaga's feature length abstract animation, *Ere erera baleibu icik subua aruaren* (1970), for which he painted each frame directly onto the film stock. Because he did not use a camera, he did not need a cameraman, lighting crew, actors, or anyone else to create this film. Similarly, Bruce Conner's (b. 1933) compilation films, such as *A Movie* (1957), relied on the re-editing of "found footage," thereby eliminating the need for a conventional filmmaking crew. Even films entailing purpose-shot cinematography have sometimes been made single-handedly. For *Notebook* (1963), Marie Menken (1909–1970) took her camera out into the street to film interesting images, such as reflections in a puddle, and cut them together to create a short non-narrative film.

Although the occupational categories described above have remained relatively stable since the advent of synchronized sound in the late 1920s, a cursory comparison of twenty-first century films, based on onscreen credits, compared to those of the late 1920s or even the early 1970s would suggest that crews are not only becoming larger but also more diversified. One recent example will suffice to illustrate this trend: *The Matrix Revolutions* (2003) credits over 700 participants. This observation, however, may not accurately reflect reality. Screen credits may provide a guide to the main participants in creating a film, but they are not necessarily a reliable guide to the exact makeup of film crews. In particular, they are a poor index of the way in which crews have changed over time. A lengthening credit list does not necessarily mean that films now employ larger crews than before, but rather that a higher proportion of workers are named, whereas in earlier years many remained anonymous. Unions have been a powerful force in this regard, working hard to ensure that their members receive onscreen credit. In an era in which most film workers freelance, rather than work under studio contract, it is especially important for their career that they receive credit, since this may affect their remuneration as well as their future employment prospects.

SEE ALSO *Guilds and Unions; Production Process*

FURTHER READING

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press, 1985.

Hines, William E. *Job Descriptions for Film, Video and CGI (Computer Generated Imagery): Responsibilities and Duties for the Cinematic Craft Categories and Classifications.* 5th ed. London: Samuel French, 1998.

LoBrutto, Vincent. *Principal Photography: Interviews with Feature Film Cinematographers*. Westport, CT: Praeger, 1999.

Malkiewicz, Kris. *Film Lighting: Talks with Hollywood's Cinematographers and Gaffers*. New York: Prentice Hall, 1992.

Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. 2nd ed. Los Angeles: Silman James Press, 2001.

Pinteau, Pascal. *Special Effects: An Oral History, Interviews with 37 Masters Spanning 100 Years*. New York: Harry N. Abrams, 2004.

Preston, Ward. *What an Art Director Does: Introduction to Motion Picture Production Design*. Los Angeles: Silman James Press, 1994.

Prigg, Steven, ed. *Movie Moguls: Interviews with Top Film Producers*. Jefferson, NC: McFarland, 2004.

Proferes, Nicholas. *Film Directing Fundamentals: From Script to Screen*. Oxford, UK: Focal Press, 2001.

Taub, Eric. *Gaffers, Grips and Best Boys: From Producer-Director to Gaffer and Computer Special Effects Creator, a Behind-the-Scenes Look at Who Does What in the Making of a Motion Picture*. New York: St. Martin's Press, 1995.

Wales, Lorene. *The People and Process of Film and Video Production: From Low Budget to High Budget*. Boston: Pearson Allyn and Bacon, 2004.

Weis, Elizabeth, and John Belton, eds. *Film Sound: Theory and Practice*. New York: Columbia University Press, 1985.

Deborah Allison
Joseph Lampel

CRIME FILMS

Crime films rule the world from East to West—from *Shanghai Triad* to *Kalifornia*—because they allow audiences to indulge two logically incompatible desires: the desire to enter a criminal world most of them would take pains to avoid in real life, and the desire to walk away from that world with none of its traumatic or fatal consequences. Whether they focus on criminals, convicts, avengers, detectives, police officers, attorneys, or victims, crime films depend on a nearly universal fear of crime and an equally strong attraction to the criminal world. They play on a powerful desire for a modern-day version of the catharsis that Aristotle contended should evoke and purge pity and terror. Crime films from every nation help establish that nation's identity even as criminals seem to be trying their hardest to undermine it.

This sense of contested national identity is especially strong in the United States, whose crime films, constantly synthesizing such disparate influences as German expressionism (*Dr. Mabuse, der Spieler* [Dr. Mabuse: The Gambler], 1922), French poetic realism (*Le Quai des brumes* [*Port of Shadows*], 1938), and the Hong Kong action film (*Lashou shentan* [*Hard-Boiled*], 1992), have been the acknowledged model for international entries as different as *Tirez sur la pianiste* (*Shoot the Piano Player*; France, 1960), *Tengoku to jigoku* (*High and Low*; Japan, 1963), and *L'Uccello dalle piume di cristallo* (*The Bird with the Crystal Plumage*; Italy, 1970). A Martian visiting Hollywood might well conclude from its products that crime was the predominant economic activity in America, and the one that best dramatized the collision course between American ideology, which promises freedom and equal opportunity to all citizens, and American capitalism, in which money protects the secure and successful from their criminal competitors. Crime does not pay, insists the self-censoring 1930 Production Code that shaped the content of all Hollywood movies from 1934 to 1956 and left shadows long after it lapsed. Yet movies consistently show crime paying, at least for an intoxicatingly long moment.

The crime film is by far the most popular of all Hollywood genres—or would be if it were widely acknowledged as a genre. Many specific kinds of crime films have been more readily recognized and closely analyzed than crime films in general. Viewers familiar with private-eye films like *The Maltese Falcon* (1941), police films like *The French Connection* (1971), prison films like *The Shawshank Redemption* (1994), caper films like *The Asphalt Jungle* (1950), man-on-the-run films like *North by Northwest* (1959), outlaw films like *The Adventures of Robin Hood* (1938), films about lawyers like *To Kill a Mockingbird* (1962), or the extensive film series presenting the exploits of detectives from the saturnine Sherlock Holmes (*The Hound of the Baskervilles*, 1939) to the slapstick cast of *Police Academy* and its sequels (1984–2006) would have a hard time defining the crime film. So would commentators who have written on gangster films (*Scarface*, 1931/1983) and *film noir* (*Double Indemnity*, 1944), the two kinds of crime films that have inspired the most extensive critical discussion. Everyone can recognize a private-eye film by its hard-boiled hero's wisecracks, a caper film by its atmosphere of professional fatalism, and a *film noir* by the distinctive high-contrast visuals that break the physical world into a series of romantically dehumanized objects and gestures. But the crime film, like crime itself, seems so pervasive a social reality that it is hard to step outside it and pin it down.

(From left) Humphrey Bogart, James Cagney, and Jeffrey Lynn in the classic gangster film* The Roaring Twenties *(Raoul Walsh, 1939). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

A BRIEF HISTORY OF MOVIE CRIME

Most popular genres have a history. The crime film has none—or rather, it has so many that it is impossible to give a straightforward account of the genre's evolution without getting lost in innumerable byways as different crime formulas arise, evolve, compete, mutate, and cross-pollinate. Crime films arise from a radical ambivalence toward the romance of crime. That romance gave heroic detectives like Sherlock Holmes—burlesqued onscreen as early as 1900 or 1903 (the exact date is uncertain), in the thirty-second *Sherlock Holmes Baffled*—a matchless opportunity to make the life of the mind melodramatic and glamorous, and it made silent criminals like Fantômas (*Fantômas* and four sequels, France, 1913–1914) and Bull Weed (*Underworld*, 1927) both villain and hero. The arrival of synchronized sound in 1927 and the Great Depression in 1929 created an enormous appetite for escapist entertainment and a form of mass entertainment, the talkies, capable of reaching even the most unsophisticated audiences, including the millions of lower-class immigrants who had flocked to America. The great gangster films of the 1930s and the long series of detective films that flourished alongside them, their detectives now increasingly ethnic (*Charlie Chan Carries On*, 1931, and forty-one sequels; *Think Fast, Mr. Moto*, 1937, and seven sequels; *Mr. Wong, Detective*, 1938, and four sequels), were nominally based on novels. But crime films did not seek anything like the literary cachet of establishment culture until the rise of *film noir*—atmospheric tales of heroes most often doomed by passion—named and analyzed by French journalists but produced in America throughout the decade beginning in 1944.

Postwar crime films, whatever formula they adopted, were shaped in America by cultural anxiety about the nuclear bomb (*Kiss Me Deadly*, 1955) and the nuclear family (*The Desperate Hours*, 1955). The decline of *film noir* after *Touch of Evil* (1958) was offset by a notable

series of crime comedies at England's Ealing Studios (such as *The Lavender Hill Mob*, 1951) and a masterly series of psychological thrillers directed by Alfred Hitchcock (*Strangers on a Train*, 1951; *Rear Window*, 1954; *Vertigo*, 1958; *North by Northwest*, 1959; *Psycho*, 1960). The 1960s was the decade of the international spy hero James Bond, who headlined history's most lucrative movie franchise in a long series beginning with *Dr. No* (1962). But it was left to a quartet of ironic valentines to retro genres, *Bonnie and Clyde* (1967), *The Godfather* (1972), *The Godfather: Part II* (1974), and *Chinatown* (1974), to reinvent the crime film for a hip young audience. The replacement of the 1930 Production Code by the 1969 ratings system allowed niche films to be successfully marketed even if they were as graphically violent as *Henry: Portrait of a Serial Killer* (1990) or as bleak in their view of American politics as *The Parallax View* (1974) or *JFK* (1991). The closing years of the century, marked by a heightened public fear of crime, a fascination with the public-justice system, and a deep ambivalence toward lawyers, allowed a thousand poisoned flowers to bloom around the globe, from the sociological sweep of the British television miniseries *Traffik* (1989), remade and softened for American audiences as *Traffic* (2000), to the ritualistic Hong Kong crime films of John Woo (*Die xue shuang xiong* [The Killer], 1989) and Johnny To (*Dung fong saam hap* [The Heroic Trio], 1993) and their American progeny (*Pulp Fiction*, 1994), to the steamy eroticism of the all-American *Basic Instinct* (1992) and its direct-to-video cousins. Perhaps the most distinctive new strain in the genre has been the deadpan crime comedy of Joel (b. 1954) and Ethan (b. 1957) Coen, whose films, from *Blood Simple* (1985) to *The Ladykillers* (2004), left some viewers laughing and others bewildered or disgusted.

THE STRUCTURE OF CRIME FORMULAS

Crime films, like most popular formulas, are defined by a relatively small number of consistent plots and plot transformations. The one common feature all crime films share is a crime; they differ in what sort of crime it is (though murder, the most serious and irreversible of crimes, disproportionately predominates), how they stage that crime, what attitude they take toward it, and how they present the people who are involved in it.

Although they all agree that crime is the defining feature of crime films, critics have taken two different approaches to the profusion of crime formulas. Jack Shadoian and Carlos Clarens, following the lead of Robert Warshow's influential essay "The Gangster as Tragic Hero" (1962), make criminals as central to the genre as crime. In their accounts, the gangster film, the film focusing on the lives and deaths of professional criminals, is the central crime formula to which all other sorts of crime films are subordinate. Gangster films, according to these commentators, present urban heroes whose law-breaking behavior is the quintessential expression of the American Dream and its ultimate bankruptcy. The big-city gangster, born in silent shorts like *The Musketeers of Pig Alley* (1912) and given definitive shape in the Depression-era triptych of *Little Caesar* (1930), *Public Enemy* (1931), and *Scarface* (1932), licenses its criminal hero to follow his dreams of wealth at the price of ensuring his destruction. Crime becomes for these commentators a rich metaphor for the extravagant promises and tragic contradictions of American capitalism, social equality, and unlimited upward mobility. Other crime formulas—especially, in Shadoian's case, the *film noir*—are important to the extent that they participate in the economic and social critique of American culture that makes the gangster film quintessentially American.

Instead of locating the gangster film at the heart of the American crime film, theorists like Gary Hoppenstand and Charles Derry have mapped out a broad range of crime-related fiction and films without giving any one kind priority over the others. Hoppenstand surveys a spectrum of mystery fiction from supernatural horror tales like *Psycho* (1959, filmed 1960), which places the greatest emphasis on forces of evil and chaos beyond the heroes' ability to understand or control, through a series of formulas that show evil gradually receding before the power of rational thought: fiction *noir* like *The Postman Always Rings Twice* (1934, filmed 1946 and 1981), gangster stories like *The Godfather* (1969, filmed 1972), stories of professional thieves like A. J. Raffles (*The Amateur Cracksman*, 1899, filmed 1930), spy thrillers like *Dr. No* (1958, filmed 1962), and detective stories like "The Murders in the Rue Morgue" (1841, filmed 1914, 1932, 1971, and 1986), in which the detective hero's analytical intelligence triumphs over the forces of darkness.

Derry begins instead with a triangular model of crime films, in which the films are distinguished by their emphasis on one of three parties involved in every crime: the victim, the criminal, and the avenging detective. He then arranges one series of crime films along the line from detective to criminal: classical detective films like *The Thin Man* (1934), hard-boiled private-eye films like *Murder, My Sweet* (1944), police procedurals like *Serpico* (1974), gangster films like *Mean Streets* (1973), bandit films about romantic lovers on the lam like *Bonnie and Clyde*, and caper films like *The Anderson Tapes* (1971). He arranges a second series along the line from criminal to victim: thrillers about murderous passions like *Body Heat* (1981), political thrillers like *The Manchurian Candidate* (1962), films of assumed identity like *The Talented Mr. Ripley* (1999), psychotraumatic thrillers like *Vertigo*, films of moral confrontation like *Blue Velvet*

(1986), and innocent-on-the-run films like *The Fugitive* (1993). Whereas Warshow's analysis emphasizes the criminal hero's mythopoetic power, in Derry's schema the films focus on the varied relations mystery and thriller formulas have established between good and evil, the known and the unknown, the controlled and the uncontrollable.

By considering a range of stories that regard evil as omnipotent, eminently resolvable, or somewhere in between, Hoppenstand implicitly poses rationality and detection as a counterweight to mystery. Making mystery central to the crime film emphasizes questions of knowledge. Where will Jack the Ripper strike next in *From Hell* (2001)? How will a gang of thieves proceed if they plan to rob the racetrack in *The Killing* (1956)? What is the best way to handle the appeal of a socialite convicted of attempted murder in *Reversal of Fortune* (1990)? In a world of treacherous women, whom can private eye Philip Marlowe trust in *The Big Sleep* (1946/1978)? Or, in the question most closely associated with the mystery: Whodunit? These questions are brought into focus by the publicity line for the release of *The Silence of the Lambs* (1991): "To enter the mind of a killer she must challenge the mind of a madman."

Important as the battle of wits between FBI trainee Clarice Starling and cannibalistic serial killer Hannibal Lecter is, however, *The Silence of the Lambs* is less about knowledge than about power, especially the power to pry or trick knowledge from someone who does not want to share it. It is in this connection that Derry's schema of crime films in terms of the three figures they necessarily involve—victims, criminals, and detectives or avengers—is most useful. For it allows a primary distinction between crime formulas like the detective story that are mainly about knowledge and formulas like the *film noir* and police story that are mainly about power. And it indicates some of the relations between crime stories that focus on the power of promethean individuals and the power of governmental institutions. Here the gangster, the lawbreaking individual whose fortune and whose very life depends on the criminal organization he heads, turns out to be pivotal after all. In addition to exemplifying the tragic contradictions of American capitalism, his gang, a microcosm of a doomed society, illustrates the limits of all social organization.

AN ENDURING AMBIVALENCE

Structural analyses of crime fiction also shed light on the interrelations among other popular film formulas. Commentators from Herbert Ruhm to John McCarty trace the crime film's lineage to the western, but Ruhm considers the hard-boiled dick and McCarty the gangster to be the gunslinger's heir. Both are correct; their disagreement indicates the extent to which gangsters and private eyes resemble each other, just as heroic police officers, whose loyalty to their organization ought to make them the antithesis of hard-boiled gumshoes, act like private eyes in *Dirty Harry* (1971) and like gangsters in *'G' Men* (1935), even though these figures are their nominal opposites.

More than any one single crime formula, the interrelations among the several formulas indicate an ambivalence toward crime, criminals, the justice system, and the official culture that the crime film defines. Stock figures that one formula borrows from another invariably assume a new role and provoke a new and more nuanced reaction. The professional criminal hero of the gangster film mutates in the 1940s into the reluctant amateur criminal hero of *film noir*; *film noir* in turn replaces the greed of movie gangsters with the passion for forbidden bliss as embodied by sirens like Lana Turner (*The Postman Always Rings Twice*) and Jane Greer (*Out of the Past*, 1947). A still later mutation is the story of white-collar criminals like *Glengarry Glen Ross* (1992), in which a desperate sales force—a legal gang whose members are eternally at war with one another—reveals the thin line between skillfulness and lawbreaking, between capitalistic competition and crime, inside established corporate culture. Attorneys-at-law, because of the adversarial nature of their practice, become their own opposites in films from *Anatomy of a Murder* (1959) to *A Civil Action* (1998), in which every heroic lawyer is defined in contradistinction to a villainous lawyer. Crime comedies like *Fargo* (1996) show unexpected sides of both their harried criminals and their stolid police officers in order to raise questions as to why some criminal outrages are horrifying while others are funny. A figure as apparently simple as the uniformed police officer becomes a hero in police films, an enemy in private-eye films, a nemesis or nuisance in gangster films, an obstacle in lawyer films, and a figure of fun in crime comedies, each version faithfully reflecting part of viewers' more complex attitude toward the institutions of law.

It is easier to note the enduring ambivalence that characterizes crime films, whatever their formula, than to analyze it definitively. But a few patterns are clear. For Hoppenstand, the formal detective story becomes something like the antithesis and resolution to the tale of supernatural horror at the opposite end of the spectrum, and professional criminals, as organized in their way as detectives, occupy a surprising middle ground between the extremes. Derry's emphasis on the three figures on which all crime stories depend, which ought to reveal a symmetrical relationship among victims, criminals, and avenging detectives, reveals instead a crucial asymmetry. There are many crime formulas emphasizing criminals: gangster films like *The Roaring Twenties* (1939) that

HUMPHREY BOGART

b. New York, New York, 25 December 1899, d. 14 January 1957

Humphrey Bogart is the greatest and most versatile of all crime stars, the only one equally at home as a gangster (*Dead End*, 1937), a hard-boiled detective (*The Big Sleep*, 1946), *a noir* hero (*Dead Reckoning*, 1947), a crusading lawyer (*The Enforcer*, 1951), an innocent on the run (*Dark Passage*, 1947), and a victim (*Key Largo*, 1948). After years of apprenticeship on Broadway and in Hollywood, Bogart first achieved fame as the gangster Duke Mantee in *The Petrified Forest* (1936). He soon added depth and heart to the gangster figure in roles from aging, betrayed Roy Earle (*High Sierra*, 1941) to vicious anti-father Glenn Griffin (*The Desperate Hours*, 1955). But he is better remembered for his performances as a series of tight-lipped heroes forever tarnished by their star's lingering criminal persona, from Sam Spade in *The Maltese Falcon* (1941) to Lieutenant Commander Queeg in *The Caine Mutiny* (1954). His unlikely romantic heroes from Rick Blaine in *Casablanca* (1942) to Charlie Allnut in *The African Queen* (1951) mark Bogart as universally available—*The Big Sleep* makes a running joke of women throwing themselves at his feet—but always withdrawn, the American icon females would find easiest to seduce and hardest to open emotionally.

Bogart's most distinctive gift was his ability to suggest a current of thought beneath each action, a consistent shadiness beneath his characters' heroism. Although he often played men of action like Army Captain Joe Gunn in *Sahara* (1943) and fishing skipper Harry Morgan in *To Have and Have Not* (1944), his finest performances constantly suggested thought without specifying it. Because his reserve always implied unexplored depths, he was especially useful as the hero without a past in *Casablanca* and as the lawyer or editor who could channel his passion into his job in *Knock on Any Door* (1949) and *Deadline U.S.A.* (1952). He brought complexity to attorneys and reporters who dealt regularly with criminals and to servicemen who had to face physical danger and internalize moral pressure. He rarely played criminals after achieving stardom but brought a special tough-guy edge to his performances under the direction of John Huston, who co-wrote the role of Roy Earle and directed *The Maltese Falcon*, *Across the Pacific* (1942), *Key Largo*, *The African Queen*, and *Beat the Devil* (1953). Although he won an Academy Award® for *The African Queen*, his finest performance was as Fred C. Dobbs, the prospector maddened by greed in *The Treasure of the Sierra Madre* (1948), again under Huston's direction.

RECOMMENDED VIEWING

The Petrified Forest (1936), *Dead End* (1937), *High Sierra* (1941), *The Maltese Falcon* (1941), *Across the Pacific* (1942), *Casablanca* (1942), *Sahara* (1943), *To Have and Have Not* (1944), *The Big Sleep* (1946), *Dead Reckoning* (1947), *Dark Passage* (1947), *Key Largo* (1948), *The Treasure of the Sierra Madre* (1948), *Knock on Any Door* (1949), *In a Lonely Place* (1950), *The African Queen* (1951), *The Enforcer* (1951), *Deadline U.S.A.* (1952), *Beat the Devil* (1953), *The Caine Mutiny* (1954), *The Desperate Hours* (1955)

FURTHER READING

Benchley, Peter. *Humphrey Bogart*. Boston: Little, Brown, 1975.

Meyers, Jeffrey. *Bogart: A Life in Hollywood*. Boston: Houghton Mifflin, 1997.

Sperber, A. M. *Bogart*. New York: Morrow, 1997.

Thomas Leitch

focus on professional criminals, *film noir* like *Gun Crazy* (originally titled "Deadly Is the Female," 1949) that track amateur criminals to their doom, caper films like *The Score* (2001) that bring together a disparate group of mutually distrustful crooks for a single big job, studies of psychopathology like *Cape Fear* (1961/1991) and *To Die For* (1995), and white-collar crime films like *Wall Street* (1987). And there are plenty of crime stories about avenging detectives, from superhero films like *Batman* (1989) to formal detective stories like *Murder on the Orient Express* (1974) to amateur detective stories like *Blue Velvet* (1986) to *Benji* (1974), about a lovable dog who foils a kidnapping. But there are very few Hollywood movies focusing on victims, and those few, from *D.O.A.* (1950/1988) to *The Accused* (1988), almost always allow their protagonists to change from passive victims to heroic avengers in accord with a distinctively American glorification of individual initiative and action.

Crime films routinely downplay the sufferings of victims in favor of the heroic actions of their avengers. Not even the avenging detective, however, enjoys the prestige of the criminal hero viewers love to hate, and

Humphrey Bogart in the 1930s. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

often love to love as well. Because the possibility of criminal behavior by victims like Frank Bigelow in the 1950 *D.O.A.* and respected attorney George Simon in *Counsellor at Law* (1933) is what gives both innocent victims and pillars of institutional justice their dramatic possibilities, the label ''crime film'' rightly gives pride of place to the criminal.

The casting of key performers in the genre consistently reveals the remarkable affinities between movie victims and movie criminals, like the affinities Ruhm and McCarty establish between movie gangsters and movie detectives and indeed between criminals and characters outside the crime genre. In *M* (Germany, 1931), the murderous child molester Hans Beckert comes across as tormented and ultimately pitiable. This is partly because director Fritz Lang (1890–1976) keeps Beckert's heinous crimes off-camera, and partly because the plot focuses instead on his pursuit and entrapment by a criminal gang determined to get him off the streets so that a reduced police presence will allow more breathing room for their own activities. But it is the performance by Peter Lorre (1904–1964) that most brings out the anguish, and finally the agony, in every move the sweaty little killer makes toward a new hiding place or a new attempt to explain his crimes. In his first important film role, Lorre makes the killer both monstrously evil and monstrously banal. Similarly, the portrayal by the iconic French actor Jean Gabin (1904–1976)—who specialized in stoic Everymen in films such as *Les Bas-fonds* (*The Lower Depths*, 1936) and *La Grande Illusion* (*The Grand Illusion*, 1937)—of doomed killers in *Pépé le Moko* (1937), *La Bête humaine* (The Human Beast, 1938), and *Le Jour se lève* (*Daybreak*, 1939) imparts a weary sense of honor and decency to characters who might otherwise come across as simple criminals.

The Hollywood studios notoriously cast to type but recognize that typecasting inevitably expands and complicates the type. Although Paul Muni (1895–1967), who played Tony Camonte in *Scarface* (1931), resisted typecasting, two of the other preeminent screen gangsters, James Cagney (1899–1986) and Edward G. Robinson (1893–1973), played effectively within and against their menacing types even though neither was physically imposing. The appeal of Cagney and Robinson was elemental. Whether or not they were playing criminals, they were always riveting in their direct appeal to the camera and the audience. Yet the third great American star of crime films created a larger and more enduringly complex set of heroes than either of them. Humphrey Bogart (1899–1957) was a moody, world-weary figure hundreds of miles from a boyhood he could never remember. Robinson is the American immigrant on the make, Cagney the American innocent swept into crime by primitive urges he can neither understand nor control. Bogart is the American hero whose experience has left him with no illusions about anyone, least of all himself. His successors are the even more introverted Alan Ladd (1913–1964) and John Garfield (1913–1952). Ladd's performance in *This Gun for Hire* (1942) established him as the most noncommittal of all crime-film stars, the handsome hero whose dead eyes could conceal any emotion or none at all. Garfield, by contrast, specialized in wounded cubs, bruised boys who carried a deep vein of emotional vulnerability beneath their criminal portfolios in *The Postman Always Rings Twice* and *Force of Evil* (1948).

These stars incarnate the American dialectic between striving and disillusionment, limitless optimism and cynical worldly wisdom at the heart of all crime films. After the demise of the studio system, actors had a freer hand in shaping their own career, but many of them followed the same path of invoking a single powerful persona that developed and deepened from film to film. Marlon Brando (1924–2004), the Method actor who rose to fame playing sensitive brutes under Elia Kazan's direction (*A Streetcar Named Desire*, 1951; *On the Waterfront*, 1954), seemed to bring all his complicated past to bear on his performance as the honorable, aging gang lord Vito Corleone in *The Godfather*. Kevin Spacey's self-effacing monsters in *Se7en* (1995) and *The Usual Suspects* (1995) darkened and deepened his equivocal

victim in *Midnight in the Garden of Good and Evil* (1997) as well as his equivocal hero in *American Beauty* (1999), culminating in his criminal/victim in *The Life of David Gale* (2003). Casting the cocky glamour-puss Tom Cruise as a contract killer in *Collateral* (2004) galvanized an otherwise commonplace story, and casting Tom Hanks against type as a mob killer in *Road to Perdition* (2002) leavened the film's obligatory doomy pathos with warmth, affection, and compassion.

The leading stars of late-twentieth-century crime films were, like Brando, Italian-American graduates of the Actors Studio who spent years perfecting a persona that carried through all their later work. Robert De Niro (b. 1943) and Al Pacino (b. 1940) shot to fame playing Hollywood gangsters, De Niro in *Mean Streets*, Pacino in *The Godfather*, the two of them together in *The Godfather: Part II*. De Niro's specialty was low-level crooks who were none too bright and often psychotic, like Travis Bickle in *Taxi Driver* (1976); Pacino's was grandly scaled criminals whose behavior ranged from witless (*Dog Day Afternoon*, 1975) to operatic (*Scarface*, 1983). Both communicated a fervid intensity unmatched by any other performer of their generation. Once he had established his no-limits persona, De Niro could create a gallery of criminal types, from the suave Louis Cyphre in *Angel Heart* (1987) to the gangster Jimmy Conway in *GoodFellas* (1990), who seemed all the more menacing for his underplaying. Pacino, who never underplayed, brought an equally edgy conviction to heroic gangsters (*Carlito's Way*, 1993), compromised cops (*Sea of Love*, 1989), and the Prince of Darkness himself (*The Devil's Advocate*, 1997). Frustrated by the fact that *The Godfather: Part II* had consigned De Niro and Pacino to story lines a generation apart, fans hailed their two scenes together in *Heat* (1995) as the perfect meeting of De Niro's iconic gangster and Pacino's equivocal cop. Both actors have fleshed out their personas by playing against them subtly (Pacino's honorably aging mobster in *Donnie Brasco*, 1997) or broadly (De Niro's farcical mobster in *Analyze This*, 1999, and *Analyze That*, 2002). As these performances show, the deepest conflicts within crime films are not between good guys and bad guys but within oversized antiheroes, heroic villains, and equivocal characters torn by their own histories and desires.

A MAN'S WORLD

The iconic stars who flesh out the formulaic characters of crime films by giving them personas, performance histories, and the all-important variations that distinguish one gangster from the next are not of course limited to men. Jean Harlow (1911–1937), Joan Blondell (1906–1979), and Glenda Farrell (1904–1971) all play memorable molls to Hollywood gangsters. The four female friends of *Set It Off* (1996) form a gang and rob banks themselves. The soiled screen persona of Gloria Grahame (1923–1981) (*In a Lonely Place*, 1950; *The Big Heat*, 1953; *Human Desire*, 1954) encapsulates the mystique of *film noir* as surely as the crassly eager vulnerability of John Garfield. And their roles as cops in *The Silence of the Lambs* and *Fargo* won Academy Awards® for Jodie Foster and Frances McDormand, respectively. On the whole, however, the world of the crime film is a man's world—an axiom that can readily be tested by a brief look at the *film noir*, the one kind of crime film frequently dominated by strong women.

The errant male heroes of *film noir* like *Double Indemnity*, *Scarlet Street*, *The Killers* (1946/1964), *The Postman Always Rings Twice*, *Criss Cross* (1948), *Gun Crazy*, and *Angel Face* (1953) are all destroyed by their love for the wrong woman. The femmes fatales of *film noir*, who lure unsuspecting men to their doom, return with a vengeance a generation later as the sirens of erotic thrillers like *Body Heat*, *Fatal Attraction* (1987), *Basic Instinct*, and *The Last Seduction* (1994). In the latter two films respectively, Sharon Stone and Linda Fiorentino dominate both their films and their male costars, yet their power is presented as something aberrant and menacing, a threat the men will pay for not containing. The unending conflict between men and women might seem all the more remarkable in crime films, which ought logically to subordinate it to the conflict between good and evil. But in fact Hollywood routinely subordinates the second conflict to the first by making the challenge of crime—whether the hero is a lawbreaker, a law enforcer, or a victim—a test of masculinity.

This test is most obvious in *film noir* and erotic thrillers, which ritualistically punish weak men for their sexual transgressions by unmanning or killing them. The sirens in these films incarnate temptation, but the moral agents with the power to choose wrongly are always men. Commentators from E. Ann Kaplan to Frank Krutnik have pointed out that hard-boiled detective movies like *The Maltese Falcon*, *Murder, My Sweet*, and *The Big Sleep* confront their heroes with a similar choice between a masculinity that requires them to act professionally and dispassionately and a set of taboo alternative sexualities ranging from feminization (the ineffectual consort Merwin Lockridge Grayle in *Murder, My Sweet*) to homosexuality (Joel Cairo and Wilmer the gunsel in *The Maltese Falcon*, Arthur Gwynn Geiger and Carol Lundgren in *The Big Sleep*). In *Chinatown*, this confrontation reaches a climax in J. J. Gittes's tragic inability to trust Evelyn Mulwray precisely because she consistently acts like a woman. The conflict in each case is not between masculinity and femininity but between masculinity and nonmasculine sexualities, all of them less than fully human in the hero's eyes. Gangster films like

(From left) Joe Pesci, Robert De Niro, and Ray Liotta in* GoodFellas *(Martin Scorsese, 1990). EVERETT COLLECTION. REPRODUCED BY PERMISSION.

Scarface present women as just another prize for manly men to win; prison films like *Brute Force* (1947) ban women from the present-day setting and relegate them only to dreams and memories; police films like *Bullitt* (1968), *The French Connection*, and *Serpico* draw sharp conflicts between male teamwork and heroic male independence to the virtual exclusion of women; and even lawyer films like *A Few Good Men* (1992) and *Reversal of Fortune* use the courtroom as an arena for testing a masculinity threatened by the temptations of female or feminized behavior that can be exorcised only when the male heroes appeal to the justice system.

By associating masculinity with the institutional justice system, crime films can use either one to test the other. When a woman is the head criminal, as in *Lady Scarface* (1941) or *Bloody Mama* (1970), or the lead detective, as in *Blue Steel* (1990) or *Fargo*, the genre does not redefine itself in female terms but rather uses the dissonance of the female character in a stereotypically male role to multiply the temptations for her beset male costars and to explore the masculine possibilities available to women.

The crime film's investment in an institutional justice system that is gendered male is revealed most clearly by man-on-the-run films in which the one running is a woman. The founding premise of films like *The 39 Steps* (UK, 1935), *Three Days of the Condor* (1976), and *The Fugitive* is that the innocent hero, mistaken for a criminal, is pursued by both the real criminals and the police. But when women are put in a similar position, as in *Thelma and Louise* (1991), *Bad Girls* (1994), *Bound* (1996), and *Psycho* (whose first half might be described as a brutally foreshortened woman-on-the-run film), they are anything but innocent. Such films punish women for their transgressions against the institutional order, putting the masculinity of that order itself on trial. In the most uncompromising example of such films to date, *Boys Don't Cry* (1999), the crime of Brandon Teena (Hilary Swank) is literally that she is a woman.

CRIME, ENTERTAINMENT, AND SOCIETY

Crime films display various and often contradictory attitudes toward crime. The viewers themselves are

MARTIN SCORSESE
b. Queens, New York, 17 November 1942

Born in Queens, Martin Scorsese grew up in Manhattan's Little Italy, just a few steps from the Bowery. After seriously considering a vocation to the priesthood, he went to film school instead, completing his Bachelor of Arts degree at New York University in 1964. His shoestring first feature, *Who's That Knocking at My Door?* (1968), caught the attention of Roger Corman, the legendary producer of exploitation films, who offered him the chance to direct *Boxcar Bertha* (1972). With *Mean Streets* (1973), Scorsese's career took off, and he has become one of the most widely praised American filmmakers of his generation, the first of the so-called film-school brats.

Scorsese's work evidences a remarkable thematic consistency. His collaborations with the screenwriter Paul Schrader on *Mean Streets*, *Taxi Driver* (1976), *Raging Bull* (1980), and *Bringing Out the Dead* (1999) only hint at this consistency. Whether he is directing a period adaptation of Edith Wharton's 1920 novel *The Age of Innocence* (1993), creating a Tibetan epic based on the early years of the Dalai Lama in *Kundun* (1997), or returning, as he so often has, to the formulas of the crime film in *GoodFellas* (1990), *Cape Fear* (1991), or *Casino* (1995), Scorsese is fascinated by the story of the hero in revolt against a stifling culture whose norms he or she has internalized to a dangerous extent.

Occasionally, as in the feminist road film *Alice Doesn't Live Here Anymore* (1974), the black comedy *After Hours* (1985), or the historical epic *Gangs of New York* (2002), the hero triumphs or escapes. This triumph is muted or highly equivocal for the all-too-human Messiah in the controversial *The Last Temptation of Christ* (1988) and the inventor/movie mogul Howard Hughes in *The Aviator* (2004). More often, as in the ill-fated romance *Who's That Knocking at My Door?*, the musical extravaganza *New York, New York* (1977), the nonpareil boxing film *Raging Bull*, and *The Age of Innocence*, the hero succumbs to the pressures of his or her culture, in which success amounts to personal failure.

This conflict between cultural repression and heroic but generally futile resistance has special resonance in Scorsese's crime films. *Taxi Driver* is the story of a New York loner who recoils so violently from the moral squalor around him that he ends up embodying its worst excesses as a crazed assassin. *GoodFellas* and *Casino*, the director's jaundiced response to Francis Coppola's *The Godfather* (1972), present life in the mob as a series of increasingly corrupt deals, accommodations, and indulgences, with loyalty unfailingly sacrificed to expedience. More probingly than any other contemporary filmmaker, Scorsese has projected the themes of the crime film outward onto aspiring heroes unable to hold onto their romances or escape their fatal surroundings because their instincts are so deeply at war with each other.

RECOMMENDED VIEWING

Who's That Knocking at My Door? (1968), *Boxcar Bertha* (1972), *Mean Streets* (1973), *Alice Doesn't Live Here Anymore* (1974), *Taxi Driver* (1976), *New York, New York* (1977), *Raging Bull* (1980), *The King of Comedy* (1983), *After Hours* (1985), *The Last Temptation of Christ* (1988), *GoodFellas* (1990), *Cape Fear* (1991), *The Age of Innocence* (1993), *Casino* (1995), *Kundun* (1997), *Bringing Out the Dead* (1999), *Gangs of New York* (2002), *The Aviator* (2004)

FURTHER READING

Friedman, Lawrence S. *The Cinema of Martin Scorsese*. New York: Continuum, 1997.

Scorsese, Martin. *Martin Scorsese: Interviews*. Jackson: University Press of Mississippi, 1999.

Stern, Lesley. *The Scorsese Connection*. Bloomington: Indiana University Press/London, British Film Institute, 1995.

Thomas Leitch

ambivalent about the lure of money and the upward mobility it promises; they have mixed feelings about the need for the institutional control of antisocial behavior and are suspicious about the possibilities of justice under the law. A large number of commentators on the genre, including Eugene Rosow, Jonathan Munby, and Nicole Rafter, have analyzed movie crime in sociological terms. The movies *I Am a Fugitive from a Chain Gang* (1932) and *Fury* (1936) treat inhumane prisons and lynch mobs as social problems only partly responsive to social engineering; likewise, critics view the convincing evocation and less convincing resolution of the social problems

Martin Scorsese. EVERETT COLLECTION. REPRODUCED BY PERMISSION.

associated with crime as a mirror of society's own impotence in the face of crimes it cannot control (*Amores perros*, Mexico, 2000) and in which it may well be complicit (*While the City Sleeps*, 1956; *Z*, Greece, 1969). Will Wright's analysis of Hollywood westerns notes a shift in western heroes from lone gunfighters to social outcasts seeking revenge to professional groups of hirelings; this shift corresponds to the shift in American culture from the celebration of heroic individualism to faith in a planned corporate economy. This change in American culture can also be seen in the shift from gangster films to *film noir* to caper films.

Yet crime films, as Wright's emphasis on the responsibilities of mass entertainment suggests, do not simply mirror social problems, offering solutions or giving up on them in despair. Perhaps more than any other popular genre, the crime film shows the resourcefulness with which filmmakers convert cultural anxiety—about criminals, political conspiracies, the awful power and possible corruption of the justice system, the dangers that face everyone who works for it, and the citizens who unwittingly run afoul of it—into mass entertainment. Like the westerns from which they borrow so much of their energy and their formulaic stories, crime films take the insoluble moral dilemmas of social complicity and the costs of justice and present them as stark dichotomies: innocent and guilty, masculine and nonmasculine, legal and illegal. The viewer's enjoyment stems from succumbing to the irresistible lure of resolving the unresolvable problems of the causes and cures of crime. And because these problems are so much more complex than any one movie can possibly represent, the audience will come back for more.

SEE ALSO *Gangster Films; Genre; Spy Films; Thrillers; Violence*

FURTHER READING

Clarens, Carlos. *Crime Movies*. Revised ed. New York: Da Capo, 1997.

Derry, Charles. *The Suspense Thriller: Films in the Shadow of Alfred Hitchcock*. Jefferson, NC: McFarland, 1988.

Hoppenstand, Gary. *In Search of the Paper Tiger: A Sociological Perspective of Myth, Formula, and the Mystery Genre in the Entertainment Print Mass Medium*. Bowling Green, KY: Bowling Green State University Popular Press, 1987.

Kaplan, E. Ann, ed. *Women in Film Noir*. 2nd ed. London: British Film Institute, 1998.

Krutnik, Frank. *In a Lonely Street: Film Noir, Genre, Masculinity*. London: Routledge, 1991.

Leitch, Thomas. *Crime Films.* Cambridge, UK, and New York: Cambridge University Press, 2002.

McCarty, John. *Bullets over Hollywood: The American Gangster Picture from the Silents to* The Sopranos. Cambridge, MA: Da Capo, 2004.

Munby, Jonathan. *Public Enemies, Public Heroes: Screening the Gangster Film from "Little Caesar" to "Touch of Evil."* Chicago: University of Chicago Press, 1999.

Rafter, Nicole. *Shots in the Mirror: Crime Films and Society*. New York: Oxford University Press, 2000.

Rosow, Eugene. *Born to Lose: The Gangster Film in America.* New York: Oxford University Press, 1978.

Ruhm, Herbert. *The Hard-Boiled Detective: Stories from Black Mask Magazine, 1920–1951*. New York: Vintage, 1977.

Shadoian, Jack. *Dreams and Dead Ends: The American Gangster/ Crime Film.* Cambridge, MA: MIT Press, 1977.

Warshow, Robert. "The Gangster as Tragic Hero." In *The Immediate Experience: Movies, Comics, Theatre and Other Aspects of Popular Culture*, 127–133. Garden City, NY: Doubleday, 1962.

Wright, Will. *Six Guns and Society: A Structural Study of the Western*. Berkeley: University of California Press, 1975.

Thomas Leitch